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THE UNIVERSITY OF ALBERTA

A STUDY OF ORGANIZATION FOR MUSIC EDUCATION  
IN THE ELEMENTARY SCHOOLS OF ALBERTA

by

HELEN DOREEN COULTAS

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "A Study of Organization for Music Education in the Elementary Schools of Alberta" submitted by Helen Doreen Coulter in partial fulfillment of the requirements for the degree of Master of Education.

Date September 8, 1965



## ABSTRACT

The basic purpose of this study was to consider the present organizational program for teaching music education in the elementary classrooms of Alberta, and to determine the type of organization preferred by elementary school teachers and administrators.

Data for the study were collected by means of questionnaires distributed to superintendents, principals, and teachers. Sixty schools, thirty urban and thirty rural, were selected randomly as the sample to be surveyed. Questionnaires were returned by thirty-three superintendents, fifty-seven principals, and 512 teachers. All data from the completed questionnaires were coded and punched on I.B.M. cards, and the cards were then run through a counting sorter. Tables were constructed to record the data; percentages were calculated for the purpose of making comparisons.

The data collected in this survey indicated that time allotments for music in recent years had remained the same or increased, seldom decreased. The median time allotment, as reported by administrators, was just over sixty minutes per week although the time allotment recommended by the Alberta Department of Education is ninety minutes.

There was some disagreement between superintendents and teachers as to the course of study being followed at present. Superintendents reported that two-thirds of their teachers use



Bulletin 2D; approximately two-thirds of the teachers reported following a definite course of study but only one-quarter stated they used the Department of Education Bulletin 2D.

The results of the survey indicate the present plan for the teaching of music in the elementary grades was to have the classroom teacher present the program. The preferred plan of total respondents was to have music taught by a staff music teacher.

Data collected pertaining to equipment showed it to be adequate in some areas of the program and neglected in others. Rhythm instruments were available in twenty-five of the urban schools and fourteen of rural schools but only fifteen teachers used them very often, eighty-two rarely, and seventy-three never used them. The survey also indicated that the use of chording and recorder type instruments is greatly neglected in the music program.

As a result of the findings in this study it was recommended that staff music teachers be employed to teach music, particularly in Division II. In order to attract such teachers to the field, encouragement through bursaries and special programs at the university level is advised. The requirement that each prospective elementary teacher in Alberta be obliged to take a music methods course ought to be re-examined. However, since the classroom teacher will continue to be responsible for the teaching of music for some time to come, it would be advisable to extend the music methods course from a half to a whole course. Exchange programs are recommended; more in-service training and music workshops would seem useful. It was suggested



that Bulletin 2D be revised. Closer supervision of music classes is urged on the part of principals and superintendents. Measures should also be taken to reduce disparities between rural and urban schools in music education.

It was recommended that further studies be undertaken of other subjects taught at the elementary level in Alberta, that surveys of music education be undertaken in all the provinces of Canada, that various experimental programs be evaluated in terms of their possible contribution to the improvement of music education in Alberta.



#### ACKNOWLEDGEMENTS

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## CHAPTER I

### I. STATEMENT OF THE PROBLEM

The basic purpose of this study was to consider the present organizational program for teaching music education in the elementary classrooms of Alberta, and to determine the type of organization preferred by the elementary school teachers and administrators. Comparisons were made between urban and rural school systems and the N.E.A. report.

Specifically, the study endeavoured to deal with the following:

1. To determine what time allotment was given to music education in the elementary classrooms of Alberta. Trends and policies in time allotment were also considered.
2. To determine what courses of study were being followed in music education.
3. To determine to what extent elementary school teachers were teaching music to their own classes, and to identify the procedure being followed in cases where teachers were not teaching their own music.
4. To determine the preparation to teach music of the elementary teachers of Alberta to obtain some indica-



tion as to whether or not they have played a musical instrument; and to discover if they have had an opportunity within the two years preceding the survey to participate in music workshops and in-service training.

5. To determine to what extent the elementary classrooms of Alberta have the equipment and facilities to teach music.
6. To obtain an indication of teachers' feelings of competence in teaching music.
7. To obtain indications of respondent's estimates as to the importance of music as a factor in the elementary school program and as a factor in child development.
8. To determine the organizational plans preferred by administrators and teachers for the teaching of music in the elementary classrooms and their suggestions for improvement of the school program.

## II. NEED FOR THE STUDY

The Alberta Royal Commission on Education, 1959, stated, "Normally, every child in each grade of elementary school will receive instruction in music and art. Curriculum guides provide ample suggestion and direction for elementary teachers."<sup>1</sup> The recommendation made by the Commis-

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<sup>1</sup>Report of the Royal Commission on Education - Province of Alberta (Edmonton: The Queen's Printer, 1959), p.121.



sion was that instruction in music and art should be preserved and improved, and that the greatest potential for advancement is to have better training for teachers and supervisors.<sup>2</sup>

Today, music education is officially recognized by the Department of Education as a part of the general education program in the elementary schools of this province. Nevertheless, the Annual Report published by the Department of Education reports the need for more skilled teachers in the field of music education.<sup>3</sup> In 1960 it was noted that instruction was usually better in grade one and grade two where rote singing, tonettes, rhythm bands, and action songs were more common. Several school divisions were successful in securing the services of music supervisors or music teachers - efforts to secure such personnel for each division were unsuccessful.<sup>4</sup> In elementary classrooms, children's enjoyment and understanding of music depends upon the enthusiastic, talented, and well-trained teacher. School broadcasts, television programs, and the addition of equipment facilitated the implementation of the music program in many schools. Superintendents noted marked improvement in music education in the areas where music supervisors were employed.<sup>5</sup> The most

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<sup>2</sup>Ibid., p.122.

<sup>3</sup>Annual Report of the Department of Education (Edmonton: The Queen's Printer, 1955), p.26.

<sup>4</sup>Annual Report of the Department of Education (Edmonton: The Queen's Printer, 1960), p.32.

<sup>5</sup>Annual Report of the Department of Education (Edmonton: The Queen's Printer, 1961), p.27.



recent report from the department comments again upon the improvement and interest in music education in the school systems employing a music supervisor but that music was still being poorly taught by teachers who were not properly qualified to teach the subject.<sup>6</sup>

The educational system of the Province of Alberta continues to expand rapidly. Two of the primary contributing factors to the growth in the school systems are the centralization in rural areas and the population explosion in the urban areas. High school services mainly, have benefited from the larger school systems - some of the results have been the provision of better buildings, equipment, and of improved instruction in areas such as music, art, home economics, and physical education.<sup>7</sup>

Currently there is an emphasis on a re-examination of the role and the value of various subject areas in elementary education. For example, French, at one time considered a subject in the secondary school, is now being introduced into some elementary school programs.

Hartsell states that pressures on the daily classroom schedule from the addition of former high school level subjects have resulted in the curtailment or omission of music in the regular program.<sup>8</sup>

The effectiveness of music instruction in the elementary schools of Alberta is dependent on personnel who have had some training in this

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<sup>6</sup> Annual Report of the Department of Education (Edmonton: The Queen's Printer, 1963), p.21.

<sup>7</sup> Ibid., pp.14-25

<sup>8</sup> O.M. Hartsell, Teaching Music in the Elementary School (Washington, D.C.: Association for Supervision and Curriculum Development, N.E.A., 1963), p.1.



area. Improvement in music education is being achieved in some classrooms through the services of a music supervisor employed by the school board, and in other schools where a system of departmentalization or semi-departmentalization of instruction has been worked out.<sup>9</sup>

An examination of organization for instruction in music in the elementary schools of Alberta will help to determine how better use may be made of facilities, equipment and personnel. In this study, superintendents, principals, and teachers were queried regarding present practices and given the opportunity to state their preferences as to what they consider to be the best plan for teaching music education in the elementary classrooms.

It is the wish of the investigator that the material gathered herein will form the foundation for further study; and that administrators and teachers of the elementary schools who are interested in music education may find the collected data helpful in setting up or evaluating their own music education program.

### III. LIMITATIONS OF THE STUDY

This survey of music education of present practices and preferred practices of administrators and teachers did not include the private schools and Indian schools of Alberta.

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<sup>9</sup> Annual Report 1963, op. cit., p. 24.



As further limitation the survey was restricted to schools having six or more elementary classrooms in operation. The trend has been towards larger elementary schools and it is with this trend in mind that decisions regarding existing organizational plans will have to be made.

#### IV. DEFINITION OF TERMS

Elementary school. Elementary school refers to a school in which any of the grades one through six are taught.

Music education. Instruction which is presented during the regular classroom schedule will be referred to as music education.

Equipment and facilities. Equipment and facilities will refer only to that which is available for the teaching of music.

School program. This term is given to the school music program.

Exchange member of staff. This refers to a situation in the school where teachers exchange the teaching of music education with another member of the staff who feels proficient in this area.

Music teacher. Music teacher refers to a teacher who has had professional training in music and in music education and who teaches music to more than one class.

Music supervisor. Music supervisor refers to a person who is employed to assist in the organization and implementation of the music program, and to arrange demonstrations, workshops, and in-service training.



## V. OVERVIEW OF THE STUDY

Chapter I states the problem, the need of the study, the limitations, the definition of terms, and describes the organization of the study.

Chapter II gives a review of related literature in music education.

Chapter III outlines the design of the study. It gives a description of the survey sample and how it was chosen, the questionnaire used, the method of conducting the survey, and the procedures followed in the collection of data.

Chapter IV is devoted to an analysis and interpretation of the data together with the tabulated responses of the superintendents, principals, and teachers.

Chapter V contains a summary of the findings for each of the sub-problems which were identified in the purpose of this study, implications are drawn and recommendations are presented.



## CHAPTER II

### I. REVIEW OF RELATED LITERATURE

In recent years there has been a great deal of research on music education in the United States but to date there has been no classification, evaluation, or organization of the findings. However, much of the valuable information from this research has been printed in educational publications. At present, the Music Education Research Council, directed by Dr. Roderick Gordon, of Boston University, is engaged in a massive compilation and classified organization of research titles in music education. When completed, the first of its kind in the field, this piece of work is expected to be of tremendous assistance to future researchers.<sup>1</sup>

The following resolutions were adopted by the 1950 Music Educators National Conference Biennial Convention. In preparing "The Child's Bill of Rights in Music", the Council of Past Presidents of the Music Educators National Conference wished to carry through the point of view set forth by the American Association of School Administrators, in its Thirty-First Yearbook, "that children have certain inalienable rights and that the curriculum for the elementary school must take into account these

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<sup>1</sup>Robert E. Nye, Music for Elementary School Children (Washington, D.C.: The Center for Applied Research in Education, 1963), p.85.



rights of childhood."<sup>2</sup>

## The Child's Bill of Rights in Music

### Prelude

"The memorable Bill of Rights adopted by the General Assembly of the United Nations maintains that, 'the recognition of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world.'

"Article XXVI asserts: 'Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms.'

"Article XXVII adds: 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.'

"It is evident that these and other sections of the preamble and thirty articles of the Declaration of Human Rights have important implications for educators throughout the world. The Music Educators National Conference submits some amplifications of certain aspects of the Bill of Rights as applied to the field of music education.

### 1

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

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<sup>2</sup>O.M. Hartsell, Teaching Music in the Elementary School (Washington, D.C.: Association for Supervision and Curriculum Development, N.E.A., 1963), p.3.



## 11

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

## 111

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

## IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.

## V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

## VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.



### Postlude

A philosophy of the arts is mainly concerned with a set of values different from the material ones that rightly have a large place in a philosophy of general education. Although current general educational concepts are often strongly materialistic, they are frequently given authority in moral and aesthetic fields in which they are inapplicable. Since moral, aesthetic, and material interest co-exist in life and are not mutually exclusive, those who would promote the arts, including music, should become acquainted with and should advocate a philosophy which affirms that moral and aesthetic elements are part of the whole, equally with physical elements."<sup>3</sup>

#### Self-Contained Classroom and Departmentalization

The trend toward the self-contained classroom appears to have reached its peak and is now in various stages of modification.<sup>4</sup> In the field of music education, authorities are attempting to answer the question, "Who is to teach the music in the elementary school?" In 1955, Peterson conducted a survey in Arizona of plans favoured by administrators for elementary school music. This study revealed that administrators who employ the specialist plan prefer it to all others; that administrators who employ the plan in which classroom teachers are responsible for music with little or no assistance from specialists desire that visiting specialists on schedule be added; and that administrators who permit teachers to "trade" music, in exchange for some other subject, desire

<sup>3</sup> Hazel Nohavec Morgan, (ed)., Music in American Education, Music Education Source Book No. 2, Music Educators National Conference (Washington, D.C.: the Conference, a department of the National Education Association, 1955), pp.298-299.

<sup>4</sup> Nye, op. cit., p.63.



a change to a scheduled specialist plan which also involves classroom teacher responsibility in primary grades, and a change to this same plan or to complete departmentalization in the upper elementary grades.<sup>5</sup>

Preston, in his book, Social Studies in the Elementary School, states:

In practice, most schools deviate somewhat from the strict self-contained pattern by providing partial departmentalization in the intermediate grades. This affords needed relief to the regular teacher and gives the children direct contact with more than one teacher - usually a wholesome and stimulating experience.

A further observance made from this study was that most of the departmentalization is in music, art and physical education.<sup>6</sup>

A questionnaire survey conducted in the United States by Ackerlund revealed that elementary school teachers preferred instruction to be given in all subjects by the classroom teacher in kindergarten through grade two but that departmentalization was preferred at the upper elementary school level. Another observation made from this survey was that teachers did not consider themselves adequately prepared to teach all of the subject material in the elementary school.<sup>7</sup>

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<sup>5</sup>Wilbur J. Peterson, "Organization Plans Favoured by Administrators for Elementary School General Music," Music Educators Journal (January, 1957), pp.48-51.

<sup>6</sup>Ralph C. Preston, Social Studies in the Elementary School (New York: Holt, Rinehart & Winston, Inc., 1958), p.6, cited by Nye, op. cit., p.65.

<sup>7</sup>G. Ackerlund, "Some Teacher Views on the Self-Contained Classroom," Phi Delta Kappan, Vol. 40 (April, 1959), pp.283-285.



Sheehy states that the most important factor in children's musical development is the attitude toward music of the people with whom the children share their day. This then places the responsibility of the teaching of music in the elementary school on the classroom teacher. However, Sheehy emphasizes that the teaching effectiveness in the field of music is enhanced by the assistance received from the consultant who has been trained as a specialist and is in a position to reveal the untold opportunities for enrichment which music has to offer.<sup>8</sup>

Ellison comments that a spot check in the United States in the late fifties indicated that in some states as many as seventy per cent of all elementary classroom teachers were completely responsible for teaching music.<sup>9</sup>

A study in the United States by Hermann in 1962 was limited to sight reading achievement in music. This study revealed that the completely self-contained classroom with consultant service and with supervision by the principal rated lowest in achievement. The plan which was rated highest was one in which music was taught in grade one through grade three by classroom teachers for whom music teaching competency was a requirement for employment and whose teaching included regular visita-

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<sup>8</sup> Emma D. Sheehy, Children Discover Music and Dance, (New York: Henry Holt and Co., Inc., 1959), ch. XI.

<sup>9</sup> Alfred Ellison, Music with Children (New York: McGraw-Hill Book Company, Inc., 1959), p.vi.



tion-type supervision by a music specialist.<sup>10</sup>

The National Education Association Research Monograph on Music and Art in the Public Schools, 1963, was undertaken to determine whether or not the fear that music and art might be neglected or disappear from the public school program was justified. Since music and art can give insights into the meaning of human life in a way which textbooks cannot, the importance of such an inquiry was at once evident. The present state of affairs in the classroom had to be investigated. How much time was being given to music and art? Was a sequential course of study being followed? Who taught music? What were the qualifications of the persons giving instruction? Were teachers given an opportunity to participate in music workshops and in-service training? What types of equipment were available? Comparisons were made between reported practices of large and small districts at the elementary school level.

The questionnaire itself consisted of two pages. On one page the respondent was asked to describe any activities in art or music at his school that might be of interest to other schools. On the second page there were status questions relating to the principal and his school. It was discovered that the music program forms an important part of the elementary school curriculum. Only 5.0-6.0 per cent of the schools in the survey reported no formal instruction in music. Two-thirds of all

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<sup>10</sup> Evelyn Hermann, "A Comparison Study of the Sight Reading Ability of Students Taught by the Music Specialist and of Students Taught by the General Teacher in a Self-Contained Classroom" (Doctoral dissertation presented at the University of Oregon, 1962), p.66, cited by Nye, op. cit., p.67.



schools have retained the same time allotment for music during the past five years. Less than 5.0 per cent of the schools had decreased the amount of time allotted to music while 26.8 per cent had increased the amount. A slightly higher per cent of schools in small districts than in large districts increased their time allotment. Approximately two-thirds of the total schools reporting had a definite time allotment for music, and in about one-fourth of cases, the amount of time was left to the teacher's discretion. In small districts, nearly three-fifths of the schools reporting had a definite time allotment. For large districts, the per cents with definite time allotments were higher, ranging from approximately 70.0 per cent in grade one to 77.0 per cent in grades five and six. This time allotment varied from sixty to 119 minutes per week. Schools in small districts allotted a median of sixty minutes per week, while those in large districts allotted from eighty-five to 100 minutes per week. The N.E.A. study revealed that although the time allotted to music averaged at least an hour a week even in small schools, it was rather low according to standards set by the Music Educators National Conference. The recommendation made by this organization was that twenty minutes a day (100 minutes a week) for grades one through grade three and twenty-five to thirty minutes a day (125-150 minutes a week) for grade four through grade seven be allotted to music instruction.

A definite time allotment did not imply that a definite course of study was to be followed. Only 37.3 per cent of the schools in small districts followed a definite course of study. However, 70.8 per cent of the schools in large districts did so.



In 70.0 per cent to 80.0 per cent of the elementary schools, the classroom teacher was expected to teach music alone or with help from a specialist. In grades four, five and six, however, only one-third of the classroom teachers were responsible for music. In these grades, music specialists did the teaching in one-fifth of the schools as compared with 12.0 per cent to 15.0 per cent of the schools in grades one to three. Music specialists were available to help teachers in about half of the schools in large districts and in one-third of those in small districts.

Although classroom teachers were expected to teach music in 70.0 - 80.0 per cent of the elementary schools, either alone or with help from a music specialist, it might be expected that they would be required to have some training in music before being employed. Nevertheless, the survey revealed that training in music was not a requirement for elementary school teachers in 63.3 per cent of the total schools reporting. It was less likely to be a requirement in small districts than in large.

Slightly over 50.0 per cent of the elementary schools surveyed had provided in-service training or workshops in music for regular classroom teachers within the two years preceding the survey. However, when the information was broken down by size of district, it was obvious that the teachers in large districts had a great advantage over those in the small in the per cent having an opportunity for in-service training or workshops. In large districts 74.5 per cent of schools had offered workshops in the two years preceding the survey. In small districts only 36.3 per cent of schools had done so.



There was a considerable amount of different types of music facilities available. Many schools had separate rooms for music instruction, graded music books, record players and tape recorders, pianos, rhythm instruments and even some autoharps. The survey revealed that each type of music equipment was available in a smaller per cent of small schools than large and that when such equipment was available, there was less of it per small school.<sup>11</sup>

In 1963 a questionnaire survey was conducted in Saskatchewan in respect to the organizational plans for teaching physical education in the elementary school; fifty-seven principals and 588 teachers participated in the survey. The recommendations of this survey were that in grade one through grade three physical education should be taught by the classroom teachers but in grade four through grade six a system of departmentalization or semi-departmentalization was preferred.<sup>12</sup> The findings of the present study were similar.

A 1964 publication of the C.S.A. Bulletin contains an article by W.H. Worth dealing with the problem of how best to organize an elementary school staff to ensure effective teaching and learning in every aspect of the curriculum. Two basic questions are posed: "Can one teacher effectively teach all subjects?" and, "Is exposure to a number of teachers

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<sup>11</sup>National Education Association, Music and Art in the Public Schools (Washington, D.C.: Research Monograph, 1963 - M3), pp.12-20.

<sup>12</sup>S. Boyd Taylor, "A Study of Organizational Plans for the Teaching of Physical Education in the Elementary Schools of Saskatchewan" (Unpublished M.Ed. thesis, University of Alberta, Edmonton, 1963).



detrimental to the elementary school child?" To the first question the writer of the article comments that if current trends in content and grade placement continue to thrive, the requirement for a teacher to gain a firmer knowledge of all the subjects which she is to teach will enlarge differences among teachers and will, therefore, make it more difficult for every teacher to teach all subjects well. In answer to the second question Worth states that the research evidence pertaining to the elementary child being exposed to a number of teachers seems to indicate that departmentalization at the upper elementary levels at least, may be less harmful in the social and emotional adjustment of the child, and that achievement in some subjects may be improved through the use of specialist teachers.

The new elementary route at the University of Alberta requires each student to select a major field of study from the elementary program. Thus, there are marked differences in the preservice preparation of the teachers in the elementary schools of Alberta today. The present preservice training attempts to recognize any differences in talent to be found among teachers.<sup>13</sup> A similar trend toward specialization is already under way in many of the teacher education institutions for elementary teachers in the United States. It is believed that the teacher with this type of preservice training will be equipped to bring better instruction to pupils in certain specific areas than teachers with general train-

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<sup>13</sup>Walter H. Worth, "Two Basic Questions in Organizing Elementary School Staff," C.S.A. Bulletin, Vol. 3 No. 3 (February, 1964), pp.3-7.



ing. The administrators in schools where departmentalization does not exist attempt to interchange teachers in order to capitalize upon any differences in talent among teachers in a given field. This is an indication of attempts to bring better instruction to the child through semi-departmentalization.<sup>14</sup>

#### Music Education for the Kindergarten and Elementary School Child

Robert Nye states that very little research in child development has been done in the area of music education, and by comparison, the findings in art education research have disclosed specific stages of development through which the child's artistic conceptualizations advance step by step.<sup>15</sup>

Three noted authorities in the field of music education, Mrs. Satis Coleman, Carl Orff, and James Mursell, believe that when music experiences for children begin, speech patterns lead to the development of melodic patterns, that speaking, singing, and moving should be integrated musical activities, and that instruments are an integral part of musical experiences. All see music as a creative art, and music education as following a development of music from earliest times to the present day.<sup>16</sup>

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<sup>14</sup>Emerson B. Bateman, "Sound Off," *Instructor*, Vol. 70 (February, 1963), p.10.

<sup>15</sup>Nye, op. cit., p.36.

<sup>16</sup>Ibid., loc. cit.



The methods of Mrs. Coleman and Orff are probably best classified under the heading of "action research". Mrs. Coleman, a pioneering music educator in the 1920's who taught music at Lincoln School, Columbia University, believes that children should live the art of music from its primitive beginnings. Children in her classes are encouraged to make their own primitive instruments which are struck or plucked, and to create dances and songs. The children compose original music as a natural outgrowth of the learning environment. Mrs. Coleman emphasizes the fact that there is a musical instrument to match the capacity of every child, and that experience with simple instruments should precede experiences on complex instruments.<sup>17</sup>

Carl Orff, a distinguished German composer, has been closely associated with young children since 1926 through his work with the Guntherschule, a school for gymnastics, dance and music. Orff became interested in trying to determine the type of music which is truly "music for children." The basic philosophy of his method is that music is the natural outcome of speech, rhythm and movement.

Orff is aware of the vital force that rhythm represents and makes it the dominant feature of his work. He maintains that the child expresses rhythm in his speech and movement and it must be developed through these media.<sup>18</sup> The Orff method was introduced to North America in the

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<sup>17</sup> Ibid., p.10.

<sup>18</sup> Doreen Hall, Music for Children, Teacher's Manual (New York: Schott Music Corp., 1960), ch. 1.



early 1950's by Doreen Hall, University of Toronto. Use of the instruments is expanding in Canada and the method is presently being used in a few of the Alberta elementary classrooms.

James Mursell advocates a cooperative program, aiming at human values, and achieving them through musical growth. He views singing, playing, rhythm, and listening as inter-related, and maintains the music education program should be a fully integrated program.<sup>19</sup>

The teaching of notation must be a part of all musical activities according to Richards, Kodaly, and Ward.

The Richards method, presently being introduced in the United States, is really a highly imaginative adaption of Zoltan Kodaly's teachings in elementary music education. Kodaly's method is used in the elementary schools in Hungary, homeland of this great composer, and it is presented to every child by trained music educators. It is not probable that the United States (or Canada) will have music teachers for every elementary school for many years, and therefore classroom teachers must be taught how to present the material to young children. To aid the classroom teacher, Mary Helen Richards has developed a system of teaching musical understanding by using large charts. The charts give to the classroom teacher a clear, logical set of teaching plans. They are the regulators of the procedures to be followed in teaching the music program

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<sup>19</sup> James Mursell, Music Education: Principles and Programs (New York, N.Y.: Silver Burdett Company, 1956), p.303.



and the teacher's guide for the presentation of musical ideas.<sup>20</sup>

In Threshold to Music, Richards states that with this method of teaching, it is exciting and satisfying to teach music in the elementary schools, beginning music reading in the first grade and building musical knowledge and skills gradually through six grades. Mrs. Richards comments that the four vital points to remember in teaching music to children are:

1. The joy of music must be communicated by an enthusiastic teacher.
2. The child is the musical instrument.
3. The elements of music are felt. Children must learn to respond to music they see in the same way they respond to music they hear.
4. Two-part activity is the most useful teaching tool.<sup>21</sup>

This system, and also that of Kodaly, is based on a sound rhythmic foundation, which is taught with rhythm syllables and much physical movement. The first songs to be presented to the young child are based on the descending minor third, and the pentatonic scale; this is true also of the Orff and Coleman methods. The pentatonic scale is often used for young children in their songs and playing of instruments, there are no semitones in this scale. The young child finds a tone easy to produce with the voice, and the combination of any of the tones when playing instruments is not discordant.

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<sup>20</sup>Mary Helen Richards, Threshold to Music (San Francisco: Fearon Publishers, 1964), Forward and Preface.

<sup>21</sup>Ibid., p.129.



Kodaly maintains it is important that school music programs be made strong and that teachers become equipped with good materials and have a solid preparation for teaching. He further states, "It is much more important who the singing teacher is...than who is the director of the opera house, for a poor director can be identified as a failure at once...but a poor teacher can exterminate the love of music for thirty years in thirty successive classes.<sup>22</sup>

Mrs. Justine Ward, the inventor of the Ward method, advocates musical training for all children so that they may be able to express themselves in the language of music. Sense of rhythm is taught by physical, muscular movement. Musical notation is presented through figured or numerical notation (the method also used extensively by Rj Staples)<sup>23</sup> which finally enables the child to grasp the ordinary notation. Emphasis is placed on building up a repertoire of songs - children's songs, traditional songs, folk songs, songs from other countries, and canons by the great masters. Mrs. Ward stresses Gregorian chant, primarily because she considers it an ideal expression of prayer.<sup>24</sup>

#### Who Should Teach Music in the Elementary School

Grant comments that music is an essential part of the curriculum in grades one through six in all up-to-date school systems. However,

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<sup>22</sup>Ibid., Preface xi.

<sup>23</sup>Rj Staples, Classroom Teacher's Guide and Score (Toronto: The Ryerson Press, 1956), p.7.

<sup>24</sup>Music in Education - UNESCO (Switzerland, 1956), pp.244-246.



there are schools today in which music is extra-curricular, and others in which it is completely ignored.<sup>25</sup>

In elementary schools where music is taught, the program is being implemented by classroom teachers, with or without the assistance of a music supervisor, and by music teachers. Four patterns characterize the present organizational efforts in implementing the music education program.

The Classroom Teacher. Grant comments that many educational authorities feel music instruction should be placed in the hands of the classroom teacher, the person who best knows the group of children for whom it is intended.<sup>26</sup> In the United States today, many school systems list the ability to teach music among requirements of primary teachers before employment; thus, the classroom teacher is expected to teach her own music. The classroom teacher knows the children's possible reactions to various situations, is aware of the children, knows the individual growth pattern of each child, and knows what groupings will be successful. Therefore, it is the classroom teacher who is best able to select the musical experiences best suited to the children's needs and who can best select a program that aids teaching other subject material, and that offers enjoyment, and personal and emotional adjustment and growth.<sup>27</sup>

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<sup>25</sup> Parks Grant, Music for Elementary Teachers (New York: Appleton-Century-Crofts, Inc., 1960), p.5.

<sup>26</sup> Ibid., p.8.

<sup>27</sup> Department of Education, "Elementary School Music," Bulletin 2D, Province of Alberta (September 1961), p.4.



The Music Teacher. Educational authorities who disagree with having the classroom teachers present the music feel that music should be taught by a regular music teacher, "...a highly specialized subject in the hands of a person who is particularly interested in it." They further comment that this type of teacher is in a position to introduce the class to the vast areas of musical knowledge, and when difficulties arise, she can more quickly set them aright.<sup>28</sup>

Hartsell comments that the desirable plan for music instruction provides a music teacher for each elementary school. Often, this teacher serves as a consultant for grades one through three and provides the actual instruction in grades four through six.<sup>29</sup> Educational authorities who disagree with the music teacher plan feel that such a teacher probably has less understanding of the pupils than does the classroom teacher, and cannot possibly get to know her class during the weekly visits.<sup>30</sup>

The Exchange Teacher. In some systems today, music is being taught by "exchange" or "trade" teachers. Often a teacher feels inadequate to present the music program and a system of departmentalization or semi-departmentalization is worked out with the administration. In this situation another staff member who feels proficient in the field of music exchanges or trades subjects with the regular classroom teacher.

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<sup>28</sup>Grant, op. cit., p.7.

<sup>29</sup>Hartsell, op. cit., p.7.

<sup>30</sup>Grant, op. cit., p.8.



The Music Supervisor. In 1952 Fowler Smith stated that if a classroom teacher is to teach music then more supervision is necessary, that good teachers welcome supervision, and that poor teachers cannot get along without it.<sup>31</sup>

If the classroom teacher feels musically inadequate, a music supervisor is needed to direct in-service training and to make herself and her musical skills available to teachers. To meet the needs of teachers as they work with children, the supervisor arranges conferences, locates materials, and provides demonstration classes. The elementary music supervisor plans a sequence of music activities for the grade which will be within range of the teacher's ability and the children's interest. The leadership and guidance of the supervisor is reflected in continuous interest and development of musical skills on the part of both teachers and children.<sup>32</sup>

#### Teacher Education in Alberta

In Alberta, the education of teachers is a provincial responsibility. The Minister of Education, subject to the approval of the Lieutenant-Governor-in-Council, determines what training or education a person must possess in order to teach. All teacher education is carried out by

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<sup>31</sup>Fowler Smith, "Supervision," Music Educators Journal (June-July, 1952), p.34.

<sup>32</sup>Morgan, op. cit., pp.68-69.



the University of Alberta under an agreement with the Minister of Education.<sup>33</sup>

The majority of the elementary teachers in Alberta hold Junior E, Standard E or Standard S certificates, or their equivalents. A different preparation program is used for each of these certificates.

The time of teacher education required for the Junior E certificate was one year, while the Standard E and Standard S certificates require two years of study. The content of the Junior E program consisted primarily of professional courses, while the Standard E and Standard S programs contain both academic and professional courses. Recent revisions were made in the teacher education program at the University of Alberta so that now the only adequate preparation for teaching in the elementary classrooms is to be found in the elementary route which leads to the Standard E certificate and eventually the Professional Certificate and the degree.<sup>34</sup>

At the University of Alberta, a student in elementary teacher education is required to take a half course in music education methods. A student in the secondary route is not required to take a music methods course and very often leaves university to enter the field of teaching in Division I or Division II.

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<sup>33</sup> John E. Cheal et al., Educational Administration: the Role of the Teacher (Toronto: MacMillan Co. of Canada Ltd., 1962), pp.233-234.

<sup>34</sup> Worth, loc. cit.



### Music Education in Alberta

The Department of Education in September, 1961, issued Bulletin 2D, "Elementary School Music" which set out a curriculum to be followed and suggested texts to be used as source materials by the teachers. The outline given in the curriculum is flexible in order to suit the needs of large and small school systems and provides for continuous musical growth by suggesting possible experiences and achievements at various levels in Division I and Division II. It advocates that music be taught by the classroom teacher but suggests that she seek assistance if she feels inadequate in this field. It is her responsibility to draw on the services of resource personnel to supplement her own knowledge. At least ninety minutes per week is the amount recommended for music instruction.<sup>35</sup> The bulletin follows closely the activities outlined by the Music Education Research Council and adopted by the Music Educators National Conference.<sup>36</sup>

The basic philosophy of the bulletin is based upon the aims suggested by James Mursell, that is, the music program must center on musical growth; it must be a program of musical experiences; skills must be developed; and the program must be established through cooperation between administrators, teachers, pupils, and the community as a whole.<sup>37</sup>

<sup>35</sup> Department of Education, Bulletin 2D, loc. cit.

<sup>36</sup> Music in American Education, Music Education Resource Book Number Two (Washington, D.C.: Music Educators National Conference, 1955), pp. 294-295, cited by Anne E. Pierce, Teaching Music in the Elementary School (New York: Henry Holt and Company, 1959), p. 214.

<sup>37</sup> Mursell, op. cit., p. 132.



## II. THE MUSIC CURRICULUM TODAY IN THE ELEMENTARY CLASSROOM

"...The primary objective of music education is to develop the innate musical responsiveness of every individual to the highest possible level and to nurture and expand his potential for aesthetic experience."<sup>38</sup>

A recommendation of the 1960 White House Conference on Children and Youth stated that the school curriculum should contain "instruction in our own diversified culture and the cultures of other peoples through such disciplines as literature, social sciences, art, and music," and that there should also be "an expanded program in music and art to encourage creativity."<sup>39</sup>

Singing. The musical activity most often taught is singing. It is maintained that the human voice is a musical instrument that everyone carries with him at all times; therefore, it is a naturally superior manner of making music.<sup>40</sup> Children enjoy using their "natural" instrument and they should have opportunities to experience the joy of singing, singing alone and with others. Young children sing for the sheer joy of singing, they sing with enthusiasm about a variety of things - their pets, their

<sup>38</sup> Igor Stravinsky, Poetics of Music (New York: Vintage Books, 1956) p. 49, cited by Lloyd H. Slind, "The Role of Music in Schools," The Journal of Education, No. 6 (British Columbia: University of British Columbia, December, 1961), p.135.

<sup>39</sup> Implication for Elementary Education: Followup on the 1960 White House Conference on Children and Youth, U.S. Office of Education Circular, OE-20033 (Washington, D.C.: US GPO, 1961), p.4, cited by Nye, op. cit., p.17.

<sup>40</sup> Nye, op. cit., p.10.



friends, the activities that are going on in the classroom, and they sing often.

The main purpose of singing activities in the elementary classroom should be to assist each child to use his singing voice with confidence and pleasure.<sup>41</sup> For the classroom teacher who feels vocally insecure, there are recordings of most of the songs in the authorized series to assist her to teach the songs so that she may be free to establish a joyous atmosphere in her classroom.

Listening. Listening is not only a basic music activity but it is, perhaps, the most important music activity, and every music period should contain numerous opportunities to listen so that children will be able to explore and discover various sounds in the realm of music.<sup>42</sup> In the elementary grades recordings are used as a part of the listening program, so the listening activities will be chiefly interpretive. During this stage of the program it is most important that the teacher develop in the children an awareness of the "structural elements" in music. This would include identification of:

1. Intensity - loud, soft, medium, changing.
2. Tempo - fast, slow, medium, changing.
3. Rhythm - strongly accented or smooth metre.
4. Pitch - high, low, up and down.

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<sup>41</sup> Hartsell, op. cit., p.13.

<sup>42</sup> Nye, op. cit., p.13.



5. Style - e.g., dramatic, lyric, florid.
6. Structure - repetition of melodies and rhythms.
7. Mood - e.g., gay, dreamy, weird, sad.

Another aspect of the listening program is to teach children to respond to recorded music physically. Young children enjoy activity and during their first musical experiences often express themselves by clapping, marching, skipping, galloping, swaying, or other muscular movements.<sup>43</sup>

Mursell lists several kinds of listening performed within the listening program:

1. Normative listening to a song or to a selection to be performed instrumentally sets up a "norm" or standard of performance. Children listen to their own performance comparing it with the norm, and develop habits of discriminating listening.
2. Interpretive listening suggests that music is compared with or discussed in terms of non-musical activities, such as art, literature, dramatization, etc. This can be valuable for students who have grasped the spirit of the music but who will dislike discussing its effects on them, and it is valuable for determining whether students have caught the essential idea in the music.
3. Analytic listening centers on recognizing the form, the content, the structure of the music itself. Very often it complements interpretive listening which reveals what the music has said to a child, while analytic listening reveals how the music said that; what there was in the music that created that effect. Analysis involves a precise terminology, dealing with the technical elements of music, and creates a need for the use of a musical vocabulary. Consequently there is a danger that terminology may be stressed for its own sake, rather than serve the needs of the listeners.

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<sup>43</sup>Morgan, op. cit., p.62 and p.76.



4. Exploratory listening enables a child to taste the richness and variety of the vast field of music. Experiences with the music of other cultures, with modern harmonies, with unusual instruments, should be available in the classroom to be played softly in some secluded corner when the child is free. Books and stories about the composers, selections, etc., should be brought to his attention. Out-of-school listening should be encouraged.
5. Receptive listening is perhaps the least active type, for the children listen for pure enjoyment, perhaps even relaxing into a warm bath of pleasant sounds. It is essential that children help choose the music for this kind of experience, and that there is a minimum of comment or explanation. One of the values of music in modern life is its almost therapeutic use in relaxing from tensions, and children need to become acquainted with this aid.
6. Inner listening (thinking or imagining a musical effect without any outward sound) is usually associated with score reading, normative listening, and game songs in which portions of a tune are left out.
7. Remembered listening has to do with experiences which are so memorable that the child wishes to make them part of his life. It is not the purpose of the listening program to have the child memorize certain tunes, but we hope that he will choose to do so. The secret of good listening is in remembering tunes, so that any aid which can be given, such as replaying selections, putting themes on charts, and singing and playing them is worthwhile.<sup>44</sup>

Playing instruments. Mursell states that no program of instruction in music is complete unless it includes the experiences of music making by instrumental means.<sup>45</sup> Rhythm instruments, when first introduced in the elementary school, were used as "bands" to represent adult bands, the

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<sup>44</sup>Department of Education Bulletin 2D, op. cit., pp. 20-21.

<sup>45</sup>James L. Mursell, Music and the Classroom Teacher (New York: Silver Burdett Company, 1951), p. 204.



teacher dictating every move of the players. Today, the use of percussion instruments is primarily a creative activity, the instruments are used in every grade for many musical purposes.

Chordal keyboard instruments (autoharp) and simple wind instruments (recorder - flutophone - tonette) should be used in the elementary music program, for every child should have the opportunity of playing melody and harmony instruments.

Creativity. "When a child decides that skipping or sliding is the right rhythmic response for a song; when he chooses rhythm sticks for the clicking of car wheels over the rails, or low-pitched drum beats for an elephant's tread; when he highlights a melodic fragment on melody bells; when he realizes within himself the calm finality of one chord or the thrusting effect of another; when he realizes that he, too, can sing, or suggest new words for one song, or a dramatization for another -then that child is behaving creatively. For a creative response is simply one that comes from within, that expresses the child's own initiative and intention as a person.<sup>46</sup>

Nye and Nye state that creative experiences grow out of previous activities; therefore, before children can be truly creative, they need to acquire a rich background of experiences. Some of this background is developed through rhythmic activities, dramatic play, and dramatization. Additional background is provided by many class activities such

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<sup>46</sup>James Mursell et al., Music for Living, Book VI (Toronto: W.J. Gage Ltd., 1960). p.xiv.



as making the classroom a more beautiful place in which to live, observing beauty in nature, feeling the rhythm of poetry; and from listening to music to hear stories, to imagine pictures, and to become aware of music's tone qualities, rhythm and harmonies.

It is the responsibility of the teacher to enrich the children's backgrounds and to provide the necessary physical, emotional, and social setting. When necessary, she gives suggestions, and she is careful that her suggestions stimulate the children's thinking and do not supplant it.<sup>47</sup>

Music notation. The elementary child should gradually grow into music reading during the course of his general musical growth through the varied activities of the music program. Music notation is a visual aid which constitutes a picture or illustration that assists music understanding. The reading of music is a process of looking and understanding; the child looks at the notation and understands how the music is supposed to sound, the movement of the rhythm, and the sound of the melody and harmony.<sup>48</sup>

Children vary in their ability to learn new material. Music reading is a complex skill and because of the learning differences in children, several approaches should be used when introducing notation.

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<sup>47</sup> Robert E. Nye and Vernice T. Nye, Music in the Elementary School (New Jersey: Prentice-Hall, Inc., 1957), p. 142.

<sup>48</sup> Mursell et al., op. cit., p. viii.



The musical selection will be chosen for intrinsic value, interest, and appeal - particularly for appeal to children of various ages. The intrinsic musical appeal of a selection will be considered its most important educational feature; far more important, for instance, than the fact that it contains scalewise figures or is written in the key of A-flat major.

The various features of the notation, however (often called the "fundamentals" but here to be called "specifics"), will by no means be neglected. Note lengths, time signatures, key signatures, and other symbols will always be introduced in musical settings and will be stressed when, and only when, an awareness of them can help a child to sing a song, or play a piece, or listen to music. The idea is that music comes first.

These so-called "fundamentals" (or "specifics") will not be set up in a certain predetermined order, to be learned at certain points in the sequence, with the thought that from then on children will understand and retain them. On the contrary, the same specifics will appear again and again, grade after grade, but in varying musical settings, so that children may gain an ever-fuller, deeper, clearer, more exact understanding of them - in a word, a growing understanding.<sup>49</sup>

The purpose of music reading is to open up for the child new musical insights and understanding that will increase his enjoyment of music.

#### Materials of Instruction

When selecting materials of instruction, two guiding principles can be formed. First, any instrument which is to be used in the implementation of the music program, must be an instrument of quality which is capable of producing sound of aesthetic attractiveness which will aid the child in forming high standards of aural discrimination. Second, the

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<sup>49</sup> Ibid., pp.vii-viii.



varied musical experiences and capabilities of children result in a large number of individual differences which must be accommodated. It is necessary, therefore, to have a varied and plentiful supply of materials of instruction.

Textbooks. There are several excellent series in music education available today. Teachers' manuals, recordings, and piano accompaniment books are available with every series to assist the teacher to present the material to her class.

One set of series books is insufficient to provide an adequate variety of source material. Music education authorities recommend that a second series be available, if not actually in the classroom. They suggest that each classroom have a book from one series for each child, and that a second set of books of another series be passed from room to room of that grade level as needed.<sup>50</sup>

Recordings. Recordings are an important aid to the teacher of music, particularly in situations where the teacher lacks vocal competency or adequate preparation in music. For example, if a teacher is unable to accompany a song due to her lack of skill in playing a musical instrument, recordings are useful in providing appropriate accompaniment. Through the use of recordings, the entire literature of music becomes accessible for the classroom listening program.<sup>51</sup>

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<sup>50</sup> Nye, op. cit., p.58.

<sup>51</sup>Morgan, op. cit., p.227.



Radio programs. The use of school broadcasts is a contributing factor in the improvement in music education in the elementary school.<sup>52</sup> In Alberta, the School Broadcasts Branch is continuing to present a series of radio programs for in-school listening. The number of program units in music which were available to the elementary classrooms in 1962-63 are as follows:

Division I - 48 units.

Division II - 46 units.<sup>53</sup>

Regular radio programs in music education can be an efficient teaching method if prepared for and followed up by the classroom teacher. Such programs can bring into a classroom musical experiences beyond the performing ability of the students and/or teacher.

Tape recorder. "Nothing stimulates interest in listening to recorded music as much as making recordings."<sup>54</sup> Tape recorders have been used successfully to record the many musical activities of the classroom, and in this manner can be a powerful stimulus in improving listening and singing for both the class and the teachers.

Films and Film Strips. Carefully previewed and selected films and film strips when presented to children with appropriate motivation and evalua-

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<sup>52</sup> Department of Education Annual Report, 1963, op. cit., p.25.

<sup>53</sup> Ibid., p.56.

<sup>54</sup> Nye and Nye, op. cit., p.128.



tion, greatly contribute to the learning situation. In the realm of music, some of the areas of music education available today appear under the following headings: Musical Performance, History of Music, Acoustics, Music As a Career, and Music Festivals.<sup>55</sup>

Other material. Many elementary teachers use flannel boards and magnetic boards or charts to present the music material, and use charts to teach notation, note values, note patterns, and rhythm patterns. Whichever method is employed, it is very important for children, as Kodaly says, "...to see what one hears and hear what one sees."<sup>56</sup> Pictures can be used when presenting the listening program, for example, to show pictures of the composer, instruments, rhythmic patterns, and main themes to be found in the composition. Many teachers make excellent use of the bulletin board.

A learning situation which should not be overlooked is a visit to a concert by the class as a group. If and when possible, resource persons should be invited to the school to perform and to demonstrate.

### III. SUMMARY

Research in the field of music education has shown that many classroom teachers and administrators prefer that music be taught by specialists. Administrators of schools which employ departmentalization in mu-

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<sup>55</sup>Nye, op. cit., p.61.

<sup>56</sup>Richards, op. cit., p.viii.



sic have no desire to change to the self-contained situation. If, as most authorities feel, the classroom teacher is the best person to teach music, his pre-service musical training is inadequate. Watson states that if elementary schools are to have more than token music programs, classroom teachers will have to do the job as there are not enough qualified music teachers to go around.<sup>57</sup> If this is the situation in this province, it means that careful consideration must be given to the music methods courses for elementary classroom teachers in order to prepare them to conduct the music in their own classes with, if at all possible, the assistance of a music supervisor or music specialist.

At the beginning of this century, the music teacher was very often called "the singing teacher." Today it is not likely that the teacher who organizes a balanced program of music instruction will be called "the singing teacher" because now it is accepted that there are many activities other than singing which should be included in the music program. Singing is regarded as the most basic of the different activities comprising the present day music curriculum but listening, instrument playing, creativity, and rhythmic movement are considered equally important in the music curriculum today by music educators.

The changing educational philosophy and trends make it necessary for the music curriculum to be under constant review. Music must be an essential part of the total elementary school program, and its plan-

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<sup>57</sup> Jack M. Watson, "The New Role of the Music Specialist," Music Journal (March, 1954), p.1; reprinted by Silver Burdett Company.



ning and integration is the responsibility of the administrators, working together with the teachers, the pupils and the community to achieve the goals established by the philosophy of music education.<sup>58</sup>

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<sup>58</sup> Department of Education Bulletin 2D, op. cit., p.34.



## CHAPTER III

### SOURCE OF DATA AND PROCEDURES

In order to carry out the purposes of this study, it was thought desirable to obtain information that would indicate the present practices and preferred practices of music education throughout the elementary schools of Alberta. Thus, a general survey of superintendent, principal, and teacher opinions and practices seemed more favourable at this time than a detailed study of a specific area of the subject. This chapter briefly gives a description of the survey sample and how it was chosen; an explanation of the questionnaires used and the procedures followed in the collection of data; and concludes with a description of the method of analysis of data.

#### Selection of the sample

A list of the operating schools in Alberta, 1963-64, was obtained from the Department of Education. This list contained the number of teachers and grades taught in each school but did not give the number of elementary classrooms in each school. The writer visited the Department of Education in order to obtain this information but there was no way to ascertain this data. Therefore, when selection of sample to be studied was being made, the investigator estimated the number of classrooms in each school from the list of operating schools distributed by



the Department of Education. For example, if the list stated that a school had twelve classrooms and taught grade one through grade twelve, the writer estimated this school to have six classrooms used in teaching the work of the elementary school and this school was considered when selection of sample was being made. However, if a school had nine classrooms and taught grades one through twelve, this school was not considered to have six elementary classrooms in operation and was, therefore, deleted from the list for the purposes of selection of the sample.

From the list of operating schools in Alberta, 1963-64, it was estimated that there were 602 schools in the province having six or more elementary classrooms in operation exclusive of private schools and Indian schools; 307 in cities and towns administered by twenty-one locally appointed superintendents; and 295 in divisions and counties administered by fifty-nine provincial superintendents.

In order to obtain the desired information for this study, it was decided that thirty schools from cities and towns, and thirty schools from divisions and counties should be selected by means of a random sample to be studied. From the list of operating schools in Alberta which the writer estimated contained 602 schools having six or more elementary classrooms in operation, and using the procedure and the Table of Random Numbers as published in the text by Dixon and Massey,<sup>1</sup> sixty schools were selected as the sample to be studied.

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<sup>1</sup>W.J. Dixon and F.J. Massey, Introduction to Statistical Analysis (New York: McGraw-Hill Book Company, Inc., 1957), p.34.



It was noted that the thirty city schools selected randomly were in the jurisdiction of ten superintendents, and it was estimated that there were 348 elementary teachers in these schools. The thirty schools selected from the divisions and counties were in the jurisdiction of twenty-four superintendents and the estimated number of teachers in these schools being 252.

Correspondence regarding survey.

On April 4, 1964, copies of the questionnaires to be used in the survey, together with a covering letter, were forwarded to the Chief Superintendent of Schools to inform him of the music survey to be carried out in the province.

On April 15, 1964, letters were sent directly to the Superintendents of each of the systems involved in the study. The investigator requested permission to conduct the survey in his jurisdiction.

The survey instrument

In order to obtain the desired information from the schools being used in the survey, three questionnaires were prepared, one for superintendents, one for principals, and one for teachers. With the helpful suggestions from faculty members and graduate students, the questionnaires were revised and a pilot study was conducted in two of the Edmonton public schools to test the questionnaires for their effectiveness in



obtaining the desired information. Suggestions received from the pilot study were incorporated into the final draft of the questionnaires.

The questionnaires which ask similar questions from the superintendents, principals, and teachers may be broken down into three main divisions. The first division of each asks questions of the respondent in relationship to his/her district, division, school or class. The second division tries to determine the time allotment given to music, the equipment available, the annual finances available for repairs and/or new equipment, the present organization of music education, and the type of organization preferred. The third division asks for opinions regarding the importance of music education in the elementary school program, and respondents are asked for their comments and suggestions as to how the music program might be improved in their schools.

Appendices A, B, C, and D to this study contain the superintendent, principal, and teacher questionnaires used in the survey, and a copy of the covering letter sent to principals.

#### Collection of data

The questionnaires were mailed May 11, 1964, to the sixty elementary schools selected by random procedures. A covering letter was sent to the principal of each school in which the investigator requested permission from principals to conduct the music survey in their schools. Principals were also asked to distribute the questionnaires to the members of their staff and asked to collect and return them to the investigator. On June first, follow-up letters were sent to the seventeen schools which



had not responded by that date. By the eleventh of June, returns had been received from twenty-nine schools in cities and towns, and twenty-eight schools in divisions and counties. The principal of one city school was ill at the time the survey was conducted and the vice-principal did not wish to complete the principal questionnaire, thus, twenty-eight principal questionnaires of the twenty-nine schools responding in cities and towns were completed and returned to the investigator.

Table I shows a total of fifty-seven or ninety-five percent of schools conducted the survey, and of the schools responding, 512 or eighty-five percent of the estimated 600 teachers completed the questionnaires. The total number of teacher questionnaires distributed is an estimated figure only, due to the fact that the investigator was unable to ascertain the exact number of elementary teachers assigned to the schools in the sample to be studied. Completed questionnaires were received from thirty-three or ninety-seven per cent of superintendents.

A limitation of this study was that all schools in the sample should contain six or more operating elementary classrooms. From the questionnaires returned, all schools but two had at least six or more elementary classrooms in operation. Of the two schools reporting with less than six elementary classrooms, one used five classrooms to teach grade one through grade six, and the other taught grade one through grade five using five classrooms. The investigator included these two schools as they were not too far removed from the limitation of six or more operating elementary classrooms.



### Analysis of Data

The purpose of this study was to divide the sample into two groups, (1) cities and towns (urban), and (2) divisions and counties (rural), and then to determine whether differences were found to exist between the two groups in regard to present practice for teaching music education, preferred plans, time allotment, whether or not a sequential course of study was being followed, who teaches music, some indication of budgets allotted to music, expressed feelings of teachers' competence in teaching music education, and equipment and facilities available.

All data from the completed questionnaires were coded and punched on I.B.M. cards, and the cards were then run through a counting sorter.

In this study several of the questions drew no replies, and the practice was followed of reporting the per cent of "No replies" and basing all the percentages on the total number of superintendent and principal questionnaires distributed. Percentages for the teacher questionnaires are based on the total number returned.

Information regarding the divisions, schools, and classrooms included in this study is shown in Table II. Divisions are considered small if they have fifty elementary classrooms or less, and large if they have over fifty elementary classrooms. Schools are considered small if they have five to ten elementary classrooms, and large if they have eleven or more. The elementary grades are grouped into two levels, one to three, and four to six.



The total response to the questionnaire survey, 97.6 per cent superintendents, 95.0 per cent schools, and 85.0 per cent teachers, indicated a willingness to co-operate. All returned questionnaires were used in tabulating the response to the questionnaire items. Tables were constructed to record the data; these tables are presented and discussed in Chapter IV. Percentages were calculated for the purpose of making comparisons.



TABLE I  
DISTRIBUTION OF QUESTIONNAIRES AND NUMBER OF RETURNS

Item	Cities and Towns	Divisions and Counties	Total	Per cent returned
<u>Superintendents</u>				
Distributed	10	24	34	
Returned	10	23	33	97.6%
<u>Schools</u>				
Distributed	30	30	60	
Returned	*29	28	57	95.0%
<u>Teachers</u>				
Distributed	348	252	600	
Returned	286	226	512	85.0%

\*Twenty-nine city and town schools conducted the survey but one principal was ill and did not complete the form, therefore, only twenty-eight principal forms are available.



TABLE II  
DATA CONCERNING SCHOOLS PARTICIPATING IN THE STUDY

	Total		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
<u>Divisions</u>						
Number of Classrooms						
Small (50 elem. class- rooms or less)	12	35.3%	2	20.0%	10	41.6%
Large (over 50 elem. classrooms)	21	61.8	8	80.0	13	54.2
No reply	1	2.9	-	-	1	4.2
		100.0%		100.0%		100.0%
Total	34		10		24	
<u>Schools</u>						
Classrooms in School						
5 - 10	35	58.3%	15	50.0%	20	66.6%
More than 10	21	35.0	13	43.3	8	26.7
No reply	4	6.7	2	6.7	2	6.7
		100.0%		100.0%		100.0%
Total	60		30		30	



TABLE II (continued)

	Total		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
<u>Schools</u>						
Elementary grades taught in school						
Grades 1 - 3	276	53.9%	155	54.2%	121	53.3%
Grades 4 - 6	236	46.1	131	45.8	105	46.7
		100.0%		100.0%		100.0%
Total Teachers	512		286		226	

Information regarding the teachers participating in this study is shown in Table III. Teachers were classified as to grade level taught, number of years of teaching experience, and the number of music methods courses taken as part of teacher education.



TABLE III  
DATA CONCERNING TEACHERS PARTICIPATING IN THE STUDY

Item	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
<u>Grade Taught</u>						
1	111	21.7%	62	21.7%	49	21.3%
2	80	15.6	44	15.4	36	16.0
3	85	16.6	49	17.1	36	16.0
4	84	16.4	46	16.0	38	16.9
5	80	15.6	49	17.1	31	13.8
6	64	12.5	34	12.0	30	13.3
7 - 12 and opportunity class*	8	1.6	2	.7	6	2.7
Total	512	100.0%	286	100.0%	226	100.0%
<u>Years of Teaching Experience</u>						
1 - 3 years	122	23.8%	70	24.5%	52	23.0%
4 - 6 years	71	13.8	44	15.4	27	12.0
7 - 10 years	84	16.4	47	16.4	37	16.4
More than 10 years	221	43.1	114	39.8	107	47.3
Not reported	14	2.9	11	3.9	3	1.3
Total Teachers	512	100.0%	286	100.0%	226	100.0%



TABLE III (continued)

Item	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
<u>No. of Music Methods Courses Taken</u>						
None	5	1.0%	-	-	5	2.2%
1 course	164	31.6	43	15.0%	121	53.6
2 courses	30	5.9	18	6.4	12	5.4
3 or more	3	.6	-	-	3	1.3
Not reported	310	60.9	225	78.6	85	37.5
		100.0%		100.0%		100.0%
Total Teachers	512		286		226	

\* 8 teachers reported they were employed as elementary teachers but taught part of the time in grades 7 - 12 and opportunity classes.



## CHAPTER IV

### ANALYSIS AND INTERPRETATION OF DATA

This chapter contains tables which summarize and analyze the responses of the superintendent, principal, and teacher questionnaires. The data is organized in relationship to the sub-problems as set out in Chapter I of the study; an additional section relates to suggestions for improvement in the program which were made by the 602 respondents in this study.

#### I. TIME ALLOTMENT FOR MUSIC IN ELEMENTARY SCHOOLS

The responses to the questionnaire regarding the amount of time devoted to music education in the elementary schools indicated that music was being given as much time in the school program in 1962-63 as it was five years before. Table IV shows that of the total schools reporting, 71.7 per cent retained the same time allotment; 13.3 per cent had increased the amount; and 1.7 per cent had decreased the amount of time. Only 1 school, 1.7 per cent, in a rural area, reported that less time was allotted to music now.

Table V indicates the policy on time allotment for the music program as reported by the superintendents in this study. No superintendent reported that 120 minutes or more was being spent on music in grade



TABLE IV

TRENDS IN FIVE YEARS, 1959-1964, IN TIME ALLOTMENTS FOR MUSIC  
AS REPORTED BY SCHOOL PRINCIPALS

Changes, if any, in past five years	Total Schools		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
More time allotted now	8	13.3%	4	13.3%	4	13.3%
Less time allotted now	1	1.7	-	-	1	3.4
Time allotted about the same	43	71.7	22	73.4	21	70.0
No reply	4	6.7	2	6.7	2	6.7
Not reported	4	6.6	2	6.6	2	6.6
Total Schools	60	100.0%	30	100.0%	30	100.0%



one through grade six; 29.4 per cent in grade one to 20.7 per cent in grade three as compared with 17.7 per cent in grade four to 11.8 per cent in grade six stated that 90 - 119 minutes per week were devoted to music; and 44.2 per cent in grade one to 55.9 per cent in grade six reported a time allotment of 60 - 89 minutes per week.

Table VI shows the per cent of schools that made definite time allotments for music and the per cent in which the amount of time was left to the teacher's discretion. Approximately one-third of the total schools in the study allotted a definite time to music in grade one through grade six, and at least 50.0 per cent left the time allowed for music to the teacher's discretion. Fifty per cent of the schools in urban areas allotted a definite time for music and slightly more than 33.0 per cent left the time to the discretion of the teacher; in rural areas only 16.7 - 20.0 per cent allotted a definite time for music and 70.0 - 73.0 per cent left the time to the discretion of the teacher. About 7.0 per cent of the schools replying to the questionnaire did not answer this question.

Table VII shows the number of minutes allotted to music per week as reported by teachers participating in the study. A small percentage of respondents did not report a time allotment for music; in Division II the number of minutes per week allotted to music ranged from less than 45 minutes a week to 90 - 119 minutes a week; and in Division I, from less than 45 minutes to more than 120 minutes per week. In all elementary grades, a majority of the schools allotted from 60 - 89 minutes per week to music; the median for both rural and urban systems fell within this range.



TABLE V

POLICY ON TIME ALLOTMENTS FOR MUSIC,  
BY SUPERINTENDENTS SELECTED IN SAMPLE

Number of minutes allotted to music per week	Grade					
	1	2	3	4	5	6
120 or more	-	-	-	-	-	-
90 - 119	29.4%	26.5%	20.7%	17.7%	14.8%	11.8%
60 - 89	44.2	47.1	52.9	52.9	52.9	55.9
45 - 59	2.9	2.9	2.9	5.9	8.8	8.8
Less than 45	17.7	17.7	17.7	17.7	17.7	17.7
No reply	2.9	2.9	2.9	2.9	2.9	2.9
Not reported	2.9	2.9	2.9	2.9	2.9	2.9
	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Total Superintendents	34	34	34	34	34	34
Median	70.5	70.1	69.3	67.8	66.4	66.2



TABLE VI

POLICY ON TIME ALLOTMENTS FOR MUSIC, BY PRINCIPALS OF SCHOOLS IN SAMPLE

Grade Level	Definite time Allotted	Time left to teacher's discretion	No Reply	Not Reported	Total
<u>Total Schools</u>					
1	33.3%	55.0%	6.7%	5.0%	100.0%
2	35.0	53.3	6.7	5.0	100.0
3	35.0	53.3	6.7	5.0	100.0
4	35.0	53.3	6.7	5.0	100.0
5	35.0	53.3	6.7	5.0	100.0
6	36.7	51.6	6.7	5.0	100.0
<u>Cities and Towns</u>					
1	50.0%	36.7%	6.6%	6.7%	100.0%
2	50.0	36.7	6.6	6.7	100.0
3	50.0	36.7	6.6	6.7	100.0
4	53.3	33.4	6.6	6.7	100.0
5	53.3	33.4	6.6	6.7	100.0
6	53.3	33.4	6.6	6.7	100.0
<u>Divisions and Counties</u>					
1	16.7%	73.3%	3.3%	6.7%	100.0%
2	20.0	70.0	3.3	6.7	100.0
3	20.0	70.0	3.3	6.7	100.0
4	16.7	73.3	3.3	6.7	100.0
5	16.7	73.3	3.3	6.7	100.0
6	20.0	70.0	3.3	6.7	100.0



TABLE VII

## POLICY ON TIME ALLOTMENTS FOR MUSIC, BY TEACHERS OF SCHOOLS IN SAMPLE

Number of minutes allotted to music per week	Grade						Over Grade 6
	1	2	3	4	5	6	
<b>Total Teachers</b>							
120 or more	5.4%	1.3%	1.2%	-	-	-	-
90 - 119	10.8	12.5	7.1	6.0%	7.5%	3.1%	-
60 - 89	51.3	62.5	65.9	70.2	58.7	73.4	37.5%
45 - 59	11.7	10.0	14.1	8.3	8.8	7.9	12.5
Less than 45	15.3	7.5	11.7	14.3	16.2	10.9	25.0
Not reported	5.5	6.2	-	1.2	8.8	4.7	25.0
	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Total Teachers	111	80	85	84	80	64	8
Median	65.8	68.6	67.7	67.8	64.8	67.7	
<b>Cities and Towns</b>							
120 or more	1.6%	-	-	-	-	-	-
90 - 119	9.7	13.6%	4.1%	6.5%	6.2%	3.0%	-
60 - 89	67.8	75.0	77.5	76.1	59.2	91.1	100.0%
45 - 59	8.0	4.6	10.2	8.7	12.2	-	-
Less than 45	11.3	2.2	8.2	6.5	12.2	5.9	-
Not reported	1.6	4.6	-	2.2	10.2	-	-
	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Total Teachers	62	44	49	46	49	34	2
Median	72.3	73.0	68.5	69.9	64.4	73.1	
<b>Divisions and Counties</b>							
120 or more	10.2%	2.9%	2.9%	-	-	-	-
90 - 119	12.2	11.1	11.1	5.3%	9.7%	3.4%	-
60 - 89	30.6	47.2	50.0	63.1	58.0	53.4	16.7%
45 - 59	16.4	16.7	19.3	7.9	3.2	16.6	16.6
Less than 45	20.4	13.8	16.7	23.7	22.7	16.6	33.3
Not reported	10.2	8.3	-	-	6.4	10.0	33.4
	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Total Teachers	49	36	36	38	31	30	6
Median	71.3	63.4	64.3	65.3	65.3	61.5	



Although the time allotted to music averaged at least an hour a week in the elementary grades of the urban and rural systems in this study, it did not meet the recommendation of at least 90 minutes per week as set out in Bulletin 2D, Elementary School Music, (p. 11) by the Government of Alberta Department of Education.

## II. COURSE OF STUDY FOR MUSIC IN ELEMENTARY SCHOOLS

Of the superintendents reporting in this study, 67.6 per cent stated that the course of study being followed in their districts was Bulletin 2D, Elementary School Music, as set out by the Government of Alberta Department of Education. Approximately 15.0 per cent stated a locally prepared guide was being used; 8.8 per cent used a guide from an authorized series; and 5.9 per cent reported no formal guide was being followed. See Table VIII.

TABLE VIII  
SYSTEMS IN SAMPLE USING A CURRICULUM GUIDE,  
AS REPORTED BY SUPERINTENDENTS

<u>Curriculum guide</u>	<u>Number</u>	<u>Per cent</u>
<u>Bulletin 2D</u>	23	67.6%
Locally prepared guide	5	14.7
Guide, authorized series	3	8.8
No guide being used	2	5.9
No reply	1	3.0
Total	34	100.0%



Total teachers replying reported a much smaller per cent using the Department of Education Bulletin 2D, 23.0 per cent. Over one-third of the respondents did not reply to this question. Perhaps this is an indication that no formal course of study is being followed in over one-third of the elementary classrooms represented in this study. This information is contained in Table IX.

### III. PRESENT PRACTICES IN ELEMENTARY SCHOOLS FOR THE TEACHING OF MUSIC

This study attempted to determine the present practice for teaching music in the elementary classrooms of Alberta. Principals and teachers were asked to report how music was being taught at present. Table X shows the principal's responses regarding the present plans for teaching music.

The practice reported by the largest number of principals, ranging from 45.0 per cent in grade one to 35.0 per cent in grade six, was to have the classroom teacher teach music assisted by a music supervisor. Principals reported that classroom teachers taught the music on their own in 41.6 per cent of the grade one classrooms to 30.0 per cent of the grade six classrooms. In grade one through grade four only 5.1 per cent to 8.3 per cent of teachers exchanged with other classroom teachers to teach the music but in grade five and grade six, 20.0 per cent and 23.3 per cent of teachers exchanged for the music period. A staff music teacher is used in only 1.7 per cent of the classrooms in grade one through grade four, and 3.4 per cent and 5.0 per cent in grade five and grade six.



TABLE IX  
COURSES OF STUDY IN ELEMENTARY CLASSROOMS  
AS REPORTED BY TEACHERS

Source of curriculum guide	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
<u>Bulletin 2D</u>	118	23.0%	50	17.4%	68	30.1%
Locally prepared	120	23.4	111	38.8	9	4.0
Authorized series	27	5.3	9	3.1	18	7.9
Interests of class	70	13.7	40	14.0	30	13.2
Other	3	.6	1	.5	2	1.0
No reply	174	34.0	75	26.2	99	43.8
		100.0%		100.0%		100.0%
Total	512		286		226	



TABLE X

PRESENT PLAN FOR MUSIC INSTRUCTION  
AS REPORTED BY PRINCIPALS IN SAMPLE

Grade	Classroom teacher only	Exchange member of staff	Staff music teacher	Classroom teacher assisted by supervisor	No reply	Not Reported	Total
<b>Total Schools</b>							
1	41.6%	5.1%	1.7%	45.0%	5.0%	1.7%	100.0%
2	38.3	8.3	1.7	45.0	5.0	1.7	100.0
3	40.0	8.3	1.7	43.3	5.0	1.7	100.0
4	41.7	8.3	1.7	41.6	5.0	1.7	100.0
5	31.6	20.0	3.4	38.3	5.0	1.7	100.0
6	30.0	23.3	5.0	35.0	5.0	1.7	100.0
<b>Cities and Towns</b>							
1	13.3%	3.3%	-	76.7%	3.3%	3.4%	100.0%
2	10.0	6.6	-	76.7	3.3	3.4	100.0
3	10.0	10.0	-	73.3	3.3	3.4	100.0
4	10.0	13.3	-	70.0	3.3	3.4	100.0
5	10.0	20.0	-	63.3	3.3	3.4	100.0
6	6.7	26.6	3.3%	56.7	3.3	3.4	100.0
<b>Divisions and Counties</b>							
1	70.0%	6.6%	3.3%	13.4%	6.7%	-	100.0%
2	66.6	10.0	3.3	13.4	6.7	-	100.0
3	70.0	6.6	3.3	13.4	6.7	-	100.0
4	73.3	3.3	3.3	13.4	6.7	-	100.0
5	53.3	20.0	6.6	13.4	6.7	-	100.0
6	53.3	20.0	6.6	13.4	6.7	-	100.0



Significant differences existed between the elementary schools located in urban and rural areas as to the present plan for teaching music. In the urban schools classroom teachers were responsible for the music program, ranging from 13.3 per cent in grade one, to 6.7 per cent in grade six; in rural schools classroom teachers taught the music in 70.0 per cent of the classrooms in grade one to 53.3 per cent in grade six. A large number of classroom teachers assisted by a music supervisor taught music in the urban schools, ranging from 76.7 per cent in grade one to 56.7 per cent in grade six; the teachers in rural schools received assistance from a supervisor in 13.4 per cent of the classrooms from grade one through grade six.

The information regarding the present plan for music instruction as reported by the 512 teachers is shown in Table XI.

The practice reported by the largest number of teachers was to have the classroom teacher responsible for all the music taught in his own class, ranging from 43.1 per cent in grade one to 23.4 per cent in grade six. Teachers in urban systems taught music to their own classes in 51.6 per cent of the classrooms in grade one to 26.4 per cent in grade six; used school broadcasts in 29.0 per cent classrooms in grade one to 8.8 per cent in grade six; were assisted by a music supervisor ranging from 12.8 per cent in grade one to 24.5 per cent in grade three and 17.4 per cent in grade four to 11.8 per cent in grade six; and made use of an exchange teacher in 3.3 per cent of the classrooms in grade one to 35.3 per cent in grade six. Approximately one-third of the rural teachers reported teaching music to their own class, ranging from 32.7



TABLE XI

PRESENT PLAN FOR MUSIC INSTRUCTION AS REPORTED BY TEACHERS IN SAMPLE

Grade	*Plan						Not Reported			Total
	A	B	C	D	E	F	G	Other	Reported	
<u>Total teachers</u>										
1	43.1%	36.0%	2.9%	10.0%	4.5%	3.5%	3.5%	-	-	100.0%
2	27.5	37.5	2.5	17.6	10.0	1.2	1.2%	-	-	100.0
3	42.3	27.0	1.2	18.8	7.1	2.4	-	-	1.2	100.0
4	36.9	25.0	6.0	16.6	10.7	3.6	-	1.2%	-	100.0
5	33.7	23.7	5.0	17.6	15.0	5.0	-	-	-	100.0
6	23.4	17.2	-	10.9	28.1	12.5	-	3.1	4.8	100.0
Over grade 6 and opportunity classes	37.5	12.5	-	25.0	-	12.5	-	-	12.5	100.0
<u>Cities and Towns</u>										
1	51.6%	29.0%	3.3%	12.8%	3.3%	-	-	-	-	100.0%
2	27.3	38.6	-	27.3	6.8	-	-	-	-	100.0
3	42.9	24.5	2.0	24.5	6.1	-	-	-	-	100.0
4	39.1	23.9	4.4	17.4	15.2	-	-	-	-	100.0
5	34.8	26.5	2.0	18.4	14.3	4.0%	-	-	-	100.0
6	26.4	8.8	-	11.8	35.3	14.7	-	-	3.0%	100.0
Over grade 6 and opportunity classes	50.0	-	-	-	50.0	-	-	-	-	100.0



TABLE XI (continued)

Grade	*Plan							Not Reported	Total
	A	B	C	D	E	F	G		
<u>Divisions and Counties</u>									
1	32.7%	50.0%	2.0%	6.1%	6.1%	-	-	-	100.0%
2	27.7	36.1	5.5	5.5	13.9	2.9	2.9%	-	100.0
3	41.7	30.5	-	11.1	8.3	5.5	-	-	100.0
4	34.2	26.3	7.9	15.8	5.3	7.9	-	2.6%	100.0
5	32.3	19.4	9.7	16.1	16.1	6.4	-	-	100.0
6	20.0	26.6	-	10.0	20.0	10.0	-	6.7	100.0
Over grade 6 and opportunity classes	33.3	16.7	33.3	-	-	-	-	-	100.0

- \* A - Teach all music to my own class.
- B - Teach music to my own class and use school broadcasts.
- C - Music taught only by school broadcasts and/or T.V.
- D - Teach music to my own class with the help of a music supervisor
- E - Music is being taught to my class by exchange staff member.
- F - Music taught to my own class by a music teacher who is a member of the school staff.
- G - Music taught to my own class by a visiting music teacher who is employed by the school district.



per cent in grade one to 20.0 per cent in grade six. The school broadcasts appeared to be very popular, especially in Division I, 50.0 per cent of the respondents in grade one used the broadcasts, 36.1 per cent in grade two, and 30.5 in grade three.

One urban superintendent reported the services of a music supervisor and three assistant music supervisors, one being in charge of instruments and the repair of other musical equipment. Another urban superintendent reported having a music supervisor, assistant music supervisor, and a band instructor.

Preparation to teach music. Table XII shows the distribution of teachers reporting in this study by the number of methods courses taken as part of their teacher education. Of the total teachers reporting, 1.0 per cent had not taken a music methods course; 31.6 per cent received one methods course; 5.9 per cent, two courses; .6 per cent, three or more courses; and 60.9 per cent did not reply to this question. Fifteen per cent of teachers in urban areas had received one methods course as compared with 53.6 per cent in rural areas. Almost 80.0 per cent urban teachers did not reply to this question as compared with 37.5 per cent rural teachers.

Teachers were asked to report whether or not they had taken other music courses, this information is shown in Table XIII. Less than 10.0 per cent of the total teachers stated they had one course; 1.6 per cent, two courses or more; and 91.4 per cent did not reply to this question. Perhaps a number of teachers did not reply to this question because they had taken their teacher education in secondary education or were from out of the province.



TABLE XII  
DISTRIBUTION OF TEACHERS BY METHODS COURSES  
TAKEN AS PART OF TEACHER EDUCATION

Number of Courses	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
None	5	1.0%	-	-	5	2.2%
1 course	164	31.6	43	15.0%	121	53.6
2 courses	30	5.9	18	6.4	12	5.4
3 or more courses	3	.6	-	-	3	1.3
Not reported	310	60.9	225	78.6	85	37.5
		100.0%		100.0%		100.0%
Total	512		286		226	



TABLE XIII  
DISTRIBUTION OF TEACHERS BY OTHER MUSIC COURSES TAKEN

Number of Courses	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
1 course	36	7.0%	11	3.8%	25	11.0%
2 courses or more	8	1.6	2	.7	6	2.5
Not reported	468	91.4	273	95.5	195	86.5
		100.0%		100.0%		100.0%
Total	512		286		226	

Table XIV shows whether or not teachers play a musical instrument, the number of years of private music study they have had, and whether or not they are self taught on any musical instrument. Approximately 50.0 per cent of the total teachers stated they played a musical instrument, and 47.3 per cent did not play. Almost 20.0 per cent reported one to three years of private music study; 24.4 per cent, four years or more; and over half of the teachers did not reply to this question. Slightly more than 16.0 per cent stated they were self taught on a musical instrument; 69.1 per cent were not self taught, and 14.7 per cent did not reply.



TABLE XIV

DISTRIBUTION OF TEACHERS BY WHETHER OR NOT THEY ARE SELF TAUGHT ON ANY MUSICAL INSTRUMENT, WHETHER OR NOT THEY PLAY A MUSICAL INSTRUMENT, AND BY THE NUMBER OF YEARS OF PRIVATE MUSIC STUDY THEY HAVE HAD

Item	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
<u>Self taught on musical instrument</u>						
Yes	83	16.2%	42	14.7%	41	18.2%
No	354	69.1	197	68.9	157	69.4
Not reported	75	14.7	47	16.4	28	12.4
		100.0%		100.0%		100.0%
Total	512		286		226	
<u>Play a musical instrument</u>						
Yes	251	49.0%	141	49.3%	110	48.7%
No	242	47.3	133	46.4	109	48.2
Not reported	19	3.7	12	4.3	7	3.1
		100.0%		100.0%		100.0%
Total	512		286		226	
<u>Private music study</u>						
1 - 3 years	98	19.2%	51	17.8%	47	20.7%
4 years or more	125	24.4	78	27.3	47	20.7
Not reported	289	56.4	157	54.9	132	58.6
		100.0%		100.0%		100.0%
Total	512		286		226	



Table XV shows the distribution of teachers by the number of classrooms to which they teach music. Almost 50.0 per cent reported teaching music to their own classroom, 11.0 per cent to two or more classrooms, and 42.0 per cent did not reply to this question.

TABLE XV  
DISTRIBUTION OF TEACHERS BY NUMBER OF CLASSROOMS  
TO WHICH THEY TEACH MUSIC

Item	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
Own	241	47.0%	143	50.0%	98	43.4%
2 or more	56	11.0	37	12.9	19	8.4
Not reported	215	42.0	106	37.1	109	48.2
		100.0%		100.0%		100.0%
Total	512		286		226	

#### IV. IN-SERVICE TRAINING IN MUSIC EDUCATION

Table XVI shows that 35.5 per cent of the elementary teachers reporting in this survey had the opportunity within the two years preceding the survey to participate in music workshops or in-service training.



60.5 per cent reported that workshops or in-service training had not been provided, and 4.0 per cent did not reply. From the data received, it is evident that the teachers in the urban areas had an advantage over those in the rural areas in the per cent having an opportunity for workshops or in-service training. While 43.0 per cent of urban teachers had the opportunity to attend workshops or in-service training, only 26.1 per cent of rural teachers had this same opportunity.

TABLE XVI

DISTRIBUTION OF TEACHERS HAVING OPPORTUNITY WITHIN PAST TWO YEARS  
TO PARTICIPATE IN WORKSHOPS OR IN-SERVICE TRAINING IN MUSIC

Item	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
Workshops or in-service training provided	182	35.5%	123	43.0%	59	26.1%
Workshops or in-service training not provided	310	60.5	146	51.0	164	72.5
Not reported	20	4.0	17	6.0	3	1.4
		100.0%		100.0%		100.0%
Total	512		286		226	



The survey revealed that 182 teachers in the sample had been offered workshops or in-service training. However, 52.2 per cent of this number reported they had participated in workshops or in-service training, as compared with 46.1 per cent reporting they did not participate. This information is shown in Table XVII.

TABLE XVII

DISTRIBUTION OF TEACHERS HAVING OPPORTUNITY TO PARTICIPATE  
IN WORKSHOPS OR IN-SERVICE TRAINING IN MUSIC AND DID NOT PARTICIPATE

Item	Total Teachers		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
Participated	95	52.2%	66	53.7%	29	49.2%
Did not participate	84	46.1	55	44.7	29	49.2
Not reported	3	1.7	2	1.6	1	1.6
		100.0%		100.0%		100.0%
Total	182		123		59	

## V. FACILITIES, EQUIPMENT, AND BUDGET FOR MUSIC INSTRUCTION

Table XVIII indicates the percentages of schools that reported pianos, record players, listening records, radios, separate rooms for music, authorized graded texts, tape recorders, and musical instruments and materials.



The survey revealed that 91.6 per cent of schools had record players: 93.3 per cent of urban schools and 90.0 per cent of those in rural areas. Eighty per cent had listining records; however, a much smaller per cent had records from authorized series or records of other song materials. Tape recorders were reported available in 75.0 per cent of the schools.

A separate room for music instruction was reported in 43.3 per cent of the schools in this survey, but the per cent of urban schools so reporting was almost three times the per cent of the rural schools, 63.3 per cent as compared with 23.3 per cent.

Pianos were reported by 90.0 per cent of the schools. Few schools had melody or chording instruments, and urban reports indicated rhythm band instruments in 83.3 per cent of the schools as compared with 46.6 per cent in rural systems.

Radios were reported by 85.0 per cent of the schools. At least three-quarters of the schools reporting had authorized texts and guide books for the authorized texts. Over 60.0 per cent of the schools reporting had books pertaining to music in the school library.

Autoharps were reported in only 18.3 per cent of the total schools in this survey, the urban schools so reporting was almost three times the per cent of the rural schools, 26.6 per cent as compared with 10.0 per cent.

Tonettes, flutophones, and recorders were reported in 28.3 per cent of the total schools; 36.6 per cent in urban areas as compared with 20.0 per cent in rural areas.



TABLE XVIII

DISTRIBUTION OF SCHOOLS BY MUSIC FACILITIES  
AND EQUIPMENT AVAILABLE FOR MUSIC INSTRUCTION

Facility or Equipment	Total schools		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
Piano	54	90.0%	27	90.0%	27	90.0%
Autoharp or other chording instrument	11	18.3	8	26.6	3	10.0
Tonettes-flutophones recorders	17	28.3	11	36.6	6	20.0
Rhythm instruments	39	65.0	25	83.3	14	46.6
Record player	55	91.6	27	90.0	28	93.3
Listening records	48	80.0	26	86.6	22	73.3
Records from authorized series	39	65.0	21	70.0	18	60.0
Records of other song materials	39	65.0	23	76.6	16	53.3
Radio	51	85.0	28	93.3	23	76.6
Separate room for music instruction	26	43.3	19	63.3	7	23.3
Staff liners or lined blackboard	47	78.3	25	83.3	22	73.3
Complete series of authorized graded texts	47	78.3	24	80.0	23	76.6
Teacher guide books for authorized texts	46	76.6	25	83.3	21	70.0
Books in school library pertaining to music	39	65.0	20	66.6	19	63.3
Tape recorder	45	75.0	23	76.6	22	73.3
No reply	4	6.6	2	6.6	2	6.6



Teachers were asked to indicate the equipment they had used in 1963-64 in order to present the music program; this information is shown in Table XIX. The figures in the table represent the frequency, not the percentages, of the responses. More than 300 respondents reported that the school supplied a record player; 285, a piano; 268, authorized music texts; and 246, listening records. Over 100 teachers used a piano and 124 used authorized texts very often. The record player and records were used often. Rhythm instruments, recorders, and autoharp or other chording instrument, although supplied by many schools, received little or no use. Although a tape recorder was supplied by 155 schools, only twenty-one used it very often, forty-five used it often, fifty-four rarely used it, and seventy-three never used it.

Budget. Only limited information could be secured from principals regarding the 1962-63 allowance for the purchase of music equipment, and the annual allowance for the maintainance and repair of music equipment. Four urban and six rural principals stated specific amounts ranging from 25¢ per pupil to \$450.00 for a school; the remainder of replies reported the school board purchased the music equipment and assumed the responsibility for its repair.

Table XX shows the information received from superintendents regarding the 1962-63 budget for music supplies and equipment. Of total superintendents reporting, 27.3 per cent spent under 50¢ per pupil per year. However, significant differences were noted between urban and rural schools; more than one-half of the superintendents in urban areas reported the cost of pupil per year was 90¢ or more, as compared with over one-third of rural superintendents reporting the yearly cost per pupil less than 50¢.



TABLE XIX

EQUIPMENT USED TO PRESENT THE MUSIC PROGRAM  
IN 1963-64 AS REPORTED BY TEACHERS IN SAMPLE

Item	Supplied by School	Supplied per- son- ally	Very Often	Often	Rarely	Never
Piano	285	3	107	69	31	25
Autoharp or other chording instrument	72	6	14	13	22	107
Tonettes-flutophones- recorders	42	21	12	20	22	99
Rhythm Instruments	145	24	15	66	82	73
Record Player	328	58	87	162	80	11
Listening records	246	98	33	150	106	11
Records from the authorized series	187	19	51	104	60	26
Records of other song materials	114	76	14	84	69	27
Radio	197	18	41	84	49	46
Separate Room for music instruction	136	4	42	31	29	60
Staff liners or lined blackboard	132	10	33	52	40	61
Authorized music texts	268	11	124	79	21	18
Guide for authorized texts	173	5	42	49	33	40
Tape recorder	155	16	21	45	54	73
Other	11	7	4	1	6	8



TABLE XX

COST PER PUPIL FOR MUSIC EQUIPMENT FOR THE YEAR 1962-63,  
AS REPORTED BY SUPERINTENDENTS IN SAMPLE

Cost per pupil per year	Total superintendents		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
under 50¢	9	27.3%	1	10.0%	8	34.7%
50 - 69¢	5	15.2	1	10.0	4	17.4
70 - 89¢	4	12.1	2	20.0	2	8.7
90 - \$1.09	4	12.1	3	30.0	1	4.4
\$1.10 - 1.49	1	3.0	1	10.0	-	-
\$1.50 - 2.00	2	6.1	1	10.0	1	4.4
\$2.50	1	3.0	-	-	1	4.4
Not reported	7	21.2	1	10.0	6	26.0
		100.0%		100.0%		100.0%
Total	33		10		23	



## VI. FEELINGS OF COMPETENCE

Teachers were asked to describe their feelings of competence in teaching music at their grade level. Almost 40.0 per cent felt adequate in teaching singing, 44.7 per cent in listening, and 39.0 per cent in rhythm. One-quarter did not reply regarding the teaching of instruments; of the replies to this area in the music program, 23.6 per cent rated themselves as below average and 22.7 per cent as poor. In the teaching of notation 25.0 per cent felt they were adequate and 28.3 per cent did not reply. Few teachers felt they were excellent in the five areas given, the percentages ranging from 1.4 to 6.4. See Table XXI.

Rating of music as a factor in the school program. Table XXII shows the rating of music as a factor in the school program. Of the total respondents to this study, 33.0 per cent rated music as very valuable, 57.3 per cent rated it as valuable, and 3.3 per cent of little value. The remainder of the respondents were undecided or did not reply.

Rating of music as a factor in child development. Respondents were asked to rate music as a factor in child development. Of the total respondents, 37.6 per cent rated it as very valuable, 55.3 per cent as valuable, and 1.7 per cent of little value. The remainder were undecided or did not reply. See Table XXIII. The responses from superintendents and principals were similar, two-fifths or more rated music as very valuable or valuable, 36.0 per cent of teachers rated it as very valuable and 57.8 per cent as valuable. The figures for Tables



TABLE XXI

## FEELINGS OF COMPETENCE IN TEACHING MUSIC AS REPORTED BY TEACHERS IN SAMPLE

Area of music Education	Excellent			Good			Adequate			Below Average			Poor			Not Reported		
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
Singing	33	6.4%	150	29.3%	199	38.9%	68	13.3%	41	8.0%	21	4.1%						
Listening	24	4.7	124	23.7	229	44.7	60	11.7	22	4.3	53	13.5						
Instrumental	7	1.4	39	7.6	102	19.9	121	23.6	116	22.7	127	24.8						
Rhythm	24	4.7	108	21.1	200	39.0	73	14.2	33	6.4	74	14.6						
Notation	14	2.7	64	12.5	124	25.7	92	17.9	71	13.9	147	28.3						



TABLE XXII  
RATING BY RESPONDENTS IN SAMPLE,  
OF MUSIC AS A FACTOR IN THE SCHOOL PROGRAM

Item	Total		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
Very valuable	200	33.0%	112	34.3%	88	31.4%
Valuable	347	57.0	182	55.8	165	58.9
Of little value	20	3.3	9	2.8	11	3.9
Of no value	-	-	-	-	-	-
Undecided	21	3.4	12	3.7	9	3.2
Not reported	13	2.1	9	2.8	4	1.5
No reply	5	.9	2	.6	3	1.1
		100.0%		100.0%		100.0%
Total	606		326		280	



TABLE XXIII  
RATING BY RESPONDENTS IN SAMPLE,  
OF MUSIC AS A FACTOR IN CHILD DEVELOPMENT

Item	Total		Cities and Towns		Divisions and Counties	
	No.	%	No.	%	No.	%
Very valuable	228	37.6%	126	38.7%	102	36.3%
Valuable	335	55.3	177	54.3	158	56.3
Of little value	10	1.7	5	1.5	5	1.9
Of no value	-	-	-	-	-	-
Undecided	14	2.3	7	2.1	7	2.5
Not reported	14	2.3	9	2.8	5	1.9
No reply	5	.8	2	.6	3	1.1
		100.0%		100.0%		100.0%
Total	606		326		280	



XXII and XXIII approximated each other. Of the total respondents in this study not one rated music of no value as a factor in the school program or in child development.

## VII. PREFERRED PRACTICES OF ADMINISTRATORS AND TEACHERS

Superintendents, principals, and teachers were asked to indicate their preferred plan for music instruction. Preferences were requested for one of the following plans: classroom teacher, exchange member of staff, staff music teacher, or classroom teacher assisted by supervisor. Respondents were asked to state their preference for grade one through grade six.

Superintendents. Table XXIV shows the preferred plan for music instruction as reported by superintendents in the study. Of the total respondents in this group the plan favoured for Division I was music taught by the classroom teacher assisted by a supervisor. Fifty per cent preferred this plan in grade one, 47.0 per cent in grade two, and 44.0 per cent in grade three. In grade four through grade six the plan preferred was to have a staff music teacher, ranging from 41.0 per cent in grade four to 38.2 per cent in grade six. Superintendents for the urban systems preferred music in Division I be taught by the classroom teacher assisted by a supervisor; in Division II, the preference was equally divided between the staff music teacher and classroom teacher assisted by a supervisor. Superintendents in the rural areas preferred music be presented by the classroom teacher assisted



TABLE XXIV  
PREFERRED PLAN FOR MUSIC INSTRUCTION,  
BY SUPERINTENDENTS REPORTING IN SAMPLE

Grade	Classroom teacher only	Exchange member of staff	Staff music teacher	Classroom teacher assisted by supervisor	No Reply	Total
<u>Total Schools</u>						
1	23.5%	8.8%	14.8%	50.0%	2.9%	100.0%
2	20.7	11.8	17.6	47.0	2.9	100.0
3	8.8	14.8	29.5	44.0	2.9	100.0
4	5.9	20.7	41.0	29.5	2.9	100.0
5	5.9	23.5	38.2	29.5	2.9	100.0
6	5.9	23.5	38.2	29.5	2.9	100.0
<u>Cities and Towns</u>						
1	10.0%	10.0%	-	80.0%	-	100.0%
2	10.0	10.0	10.0%	70.0	-	100.0
3	10.0	10.0	20.0	60.0	-	100.0
4	10.0	10.0	40.0	40.0	-	100.0
5	10.0	10.0	40.0	40.0	-	100.0
6	10.0	10.0	40.0	40.0	-	100.0
<u>Divisions and Counties</u>						
1	29.2%	8.5%	20.6%	37.5%	4.2%	100.0%
2	25.0	12.7	20.6	37.5	4.2	100.0
3	8.3	16.6	33.4	37.5	4.2	100.0
4	4.2	25.0	41.6	25.0	4.2	100.0
5	4.2	29.1	37.5	25.0	4.2	100.0
6	4.2	29.1	37.5	25.0	4.2	100.0



by a supervisor in Division I and by a staff music teacher in Division II.

Principals. Of the total principals in the study all preferred to have a staff music teacher for music instruction. However, principals in urban areas felt the classroom teacher assisted by a supervisor should teach the music in Division I and a staff music teacher in Division II. In rural systems all principals chose the plan utilizing a staff music teacher. The information is shown in Table XXV.

Teachers. Table XXVI shows that the total teachers in this study favoured the plan for a staff music teacher. This plan was also chosen by the respondents from the rural systems; teachers from urban areas preferred a classroom teacher only plan in grade one and a staff music teacher plan in grade two through grade six. Teachers preferences refer only to the grades they are presently teaching.

Total respondents. Table XXVII shows the preferred plan by the total respondents in this study. The plan most favoured was to have a staff music teacher present the music program, ranging from 31.7 per cent in grade one to 53.2 per cent in grade six. However, in grades one and two, the per cent preferring the classroom teacher assisted by a supervisor plan was almost equal to that of the staff music teacher plan.



## VIII. SUGGESTIONS FOR IMPROVEMENT OF THE MUSIC PROGRAM

Superintendents, principals, and teachers were asked to submit suggestions as to how the music program might be improved; Table XXVIII shows how the suggestions were classified. Many of the suggestions were concerned with questions presented earlier in the questionnaire.

Approximately 82.0 per cent of superintendents offered suggestions for improvement of the music program. Over 20.0 per cent felt that a music teacher should present the program in the elementary classrooms; 19.5 per cent suggested that consideration should be given to employing more music supervisors. Superintendents also expressed concern regarding better music education preparation for teachers, and the facilities available for the teaching of music in the schools.

Over 80.0 per cent of the principals took the opportunity to make suggestions; almost 51.0 per cent stated that employment of a music teacher would improve the program. Other comments dealt with having more music supervisors to assist the classroom teacher, and more equipment made available for presenting the music program.

Of the 57.0 per cent of teachers making suggestions, 34.7 per cent commented that the music program would be improved if it were presented by a music teacher. Other areas of concern were regarding the facilities and equipment available, the use of music supervisors, and the course of study to be followed.



TABLE XXV

 PREFERRED PLAN FOR MUSIC INSTRUCTION  
 BY PRINCIPALS REPORTING IN SAMPLE

Grade	Classroom teacher only	Exchange member of staff	Staff music teacher	Classroom teacher assisted by supervisor	No Reply	Not Reported	Total
<u>Total Schools</u>							
1	20.0%	11.7%	31.7%	28.3%	5.0%	3.3%	100.0%
2	15.0	11.7	35.0	30.0	5.0	3.3	100.0
3	11.7	13.3	36.7	30.0	5.0	3.3	100.0
4	5.0	16.7	48.3	21.7	5.0	3.3	100.0
5	3.3	16.7	51.7	20.0	5.0	3.3	100.0
6	5.0	13.3	55.0	18.4	5.0	3.3	100.0
<u>Cities and Towns</u>							
1	20.0%	16.7%	20.0%	33.3%	6.7%	3.3%	100.0%
2	20.0	13.3	23.3	33.4	6.7	3.3	100.0
3	16.7	16.7	23.3	33.3	6.7	3.3	100.0
4	6.6	20.0	36.7	26.7	6.7	3.3	100.0
5	6.6	20.0	36.7	26.7	6.7	3.3	100.0
6	6.6	16.7	43.3	23.4	6.7	3.3	100.0
<u>Divisions and Counties</u>							
1	20.0%	6.7%	43.3%	23.4%	3.3%	3.3%	100.0%
2	10.0	10.0	46.7	26.7	3.3	3.3	100.0
3	6.7	10.0	50.0	26.7	3.3	3.3	100.0
4	3.4	13.3	60.0	16.7	3.3	3.3	100.0
5	-	13.3	66.7	13.4	3.3	3.3	100.0
6	3.3	10.0	66.7	13.4	3.3	3.3	100.0



TABLE XXVI

PREFERRED PLAN FOR MUSIC INSTRUCTION, BY TEACHERS REPORTING IN SAMPLE

Grade	Classroom Teacher only	Exchange member of Staff	Staff music teacher	Classroom teacher assisted by supervisor	Not Reported	Total
<u>Total Schools</u>						
1	32.5%	5.4%	36.9%	23.4%	1.8%	100.0%
2	21.2	11.3	41.3	23.7	2.5	100.0
3	23.5	8.3	45.9	18.8	3.5	100.0
4	22.6	9.5	39.3	27.4	1.2	100.0
5	12.5	12.5	48.7	25.0	1.3	100.0
6	6.3	15.6	59.4	14.0	4.7	100.0
<u>Cities and Towns</u>						
1	33.9%	4.9%	30.6%	29.0%	1.6%	100.0%
2	27.3	13.6	31.8	27.3	-	100.0
3	24.5	8.2	42.8	20.4	4.1	100.0
4	21.7	10.9	32.6	32.6	2.2	100.0
5	14.2	14.2	44.8	24.8	2.0	100.0
6	11.8	17.6	58.8	11.8	-	100.0
<u>Divisions and Counties</u>						
1	30.7%	6.2%	44.8%	16.3%	2.0%	100.0%
2	13.9	8.3	52.8	19.5	5.5	100.0
3	22.2	8.3	50.0	16.6	2.9	100.0
4	23.7	7.9	47.4	21.0	-	100.0
5	9.7	9.7	54.8	25.8	-	100.0
6	-	13.4	60.0	16.6	10.0	100.0



TABLE XXVII

PREFERRED PLAN FOR MUSIC INSTRUCTION, BY TOTAL RESPONDENTS IN SAMPLE

Grade	Classroom teacher only	Exchange member of staff	Staff music teacher	Classroom teacher assisted by supervisor	Not Reported	Total
<u>Total Schools</u>						
1	27.3%	7.8%	31.7%	29.3%	3.9%	100.0%
2	18.9	11.5	34.5	30.5	4.5	100.0
3	16.7	11.2	39.7	27.4	5.0	100.0
4	13.5	14.0	42.7	25.9	3.9	100.0
5	8.0	16.1	47.7	24.2	4.0	100.0
6	5.7	16.5	53.2	18.9	5.7	100.0
<u>Cities and Towns</u>						
1	27.5%	8.8%	24.5%	35.3%	3.9%	100.0%
2	22.6	13.1	26.2	34.5	3.6	100.0
3	20.2	11.3	33.7	29.2	5.6	100.0
4	15.1	13.9	34.9	31.4	4.7	100.0
5	11.3	15.7	41.6	26.9	4.5	100.0
6	9.5	16.1	50.0	20.3	4.1	100.0
<u>Divisions and Counties</u>						
1	27.2%	6.8%	38.8%	23.3%	3.9%	100.0%
2	15.5	10.0	42.2	26.7	5.6	100.0
3	13.3	11.1	45.6	25.6	4.4	100.0
4	11.9	14.1	50.0	20.8	3.2	100.0
5	4.7	16.4	54.1	21.2	3.5	100.0
6	2.4	16.7	55.9	17.8	7.2	100.0



TABLE XXVIII

SUGGESTIONS FOR IMPROVEMENT OF THE MUSIC PROGRAM AS REPORTED  
BY SUPERINTENDENTS, PRINCIPALS, AND TEACHERS IN THE SAMPLE



## CHAPTER V

### SUMMARY OF PURPOSES AND PROCEDURES, FINDINGS AND IMPLICATIONS, AND RECOMMENDATIONS

#### I. SUMMARY OF PURPOSES AND PROCEDURES

The major purpose of this survey was to study the existing organizational program for teaching music education in the elementary classrooms of Alberta, and to determine the type of organization preferred by elementary school teachers and administrators. To accomplish this purpose information was collected regarding time allotment, the course of study followed, the number of teachers who were teaching music to their own classes, who exchanged classes or who were staff music teachers, the preparation which teachers had to teach music, the opportunities which they had to participate in music workshops and in-service training, the equipment available for the teaching of music, and the teachers' feelings of competence in this field. Respondents were also asked to estimate the importance of music in the elementary school program. In each of these areas of investigation, differences between urban and rural schools were noted.

In Chapter II present trends towards specialization in the



teaching of music were reviewed as well as the foremost methods for teaching music today, notably the methodologies of Orff, Mursell, Richards, Kodaly and Ward. Current practices followed to implement a music education program were studied and the components of such a program were noted.

Chapter III indicates the source of data and procedures. To gather information from superintendents, principals and teachers, three questionnaires were prepared, one for each group, and distributed to a randomly selected sample of thirty city and town schools and thirty schools from divisions and counties. The questionnaires asked each group of respondents for similar information: first, that data relating to their district, division, school or class; second, that data relating to time allotment given to music, equipment available, annual finances available for repairs and equipment, the present organization of music education, and the type of organization preferred; third, that data relating to opinions regarding the importance of music education in the elementary school program, as well as comments and suggestions as to how the music program might be improved in their schools.

To analyze the data, the sample was divided into two groups, rural and urban, to determine whether or not there were differences to be found in present practices, teacher preparation and related matters. All data from the completed questionnaires were coded and punched on I.B.M. cards, and the cards were then run through a counting sorter. Responses were received from 97.6 per cent of



superintendents, 95.0 per cent of principals and 85.0 per cent of teachers.

## II. SUMMARY OF FINDINGS AND IMPLICATIONS

Time allotment for music. The superintendents' and principals' reports on time allotments for music show the median for all grades as just over sixty minutes per week, although the time allotment recommended by the Alberta Department of Education in Bulletin 2D is ninety minutes per week. No administrator stated that 120 minutes or more per week was being devoted to this subject but a small percentage of the total teachers reporting in the study stated that they taught music 120 minutes or more per week. There seemed to be no important differences in the time allotment in Division I and Division II. There were differences between urban and rural schools with respect to time allotments for music; three-quarters of the urban teachers receive at least sixty minutes per week as compared with half of the rural teachers receiving this same amount of time. Over nine-tenths of the grade six urban teachers reported devoting at least sixty minutes per week to the music program.

Over one-half of the total schools reporting left the time allotment to the discretion of the teachers while only slightly over one-third allotted a definite amount of time to music education. Nevertheless, differences were noted to exist between the urban and rural systems in the policy of time allotments for music. Half of



the urban teachers reported that a definite time was allotted to music but only one-sixth of rural teachers have a definite time allotment. In the urban schools one-third of the teachers reported that the time allotment was left to their discretion as compared with almost three-quarters in the rural schools.

The responses to the questionnaire indicated that music education in the majority of schools in this study was being given as much time in the school program during 1962-63 as it was five years before. One rural school reported less time was being devoted to music, and 13.3 per cent of rural and urban schools stated more time was being allotted to this subject.

As far as time allotment for music is concerned, the findings of this study compares closely to those of the N.E.A. report. In the United States, as in Alberta, the majority of schools are receiving as much time for music now as they were in the five years preceding the study.<sup>1</sup> The N.E.A. reported that, in small schools as well as large, the average time allotted was at least an hour a week. This is the current practice in urban centres in Alberta. Just as this time allotment in Alberta falls short of the ninety minutes per week recommended by the Department of Education in Bulletin 2D, the amount of time allotted to music in the United States according to the N.E.A. report falls short of the time recommended. The Music Educators National Conference advises that 100 minutes per week be devoted to music in Division I and 125-150 minutes per week in Division II.



That teachers in Alberta, as indicated by this survey, are not devoting as much time to music as is recommended by the Department of Education may be due to a number of factors. An expanding school program (for example, the teaching of French in Division II) may cause a decrease in time allotments. The time devoted to music is very frequently left to the discretion of teachers who, as a result, may often allocate an amount of time less than that recommended. They may also not be qualified to teach it and so avoid it by decreasing the time allotment when possible.

Course of Study. Approximately 66.0 per cent of the teachers reported a definite course of study was being followed in the elementary grades: 23.0 per cent of total teachers followed the course of study as set out by the Department of Education Bulletin 2D; 23.4 per cent used a locally prepared course of study; and 13.7 per cent followed the interests of the class. According to superintendents, 67.7 per cent of their systems used Bulletin 2D; 14.7 per cent used a locally prepared guide; 8.8 per cent used a guide from an authorized series; and 5.9 per cent followed no formal guide.

This study indicates that a slightly higher per cent of teachers in Alberta, 66.0 per cent as compared to 51.1 per cent of teachers queried by the N.E.A., followed a definite course of study. However, such a course of study in the United States was more likely to be supplied by the local school district than by the province or department of education.



There is some disagreement between superintendents and teachers as to the course of study being followed at present. Two-thirds of superintendents but only one-quarter of teachers stated they used Bulletin 2D in their systems. However, over one-third of teachers did not reply to this question and perhaps this is an indication that no formal course of study is being followed in the classrooms of "no replies". One-quarter of urban teachers as compared with over two-fifths of rural teachers did not state whether or not they followed a course of study.

It may be possible that superintendents take it for granted that most teachers use Bulletin 2D and have not inquired into the matter. Teachers may not be using Bulletin 2D since it does not provide a sequential course for a particular class. It is rather a general guide to aid the teachers and must be supplemented by a definite class text and does, in fact, recommend such texts. It may also be possible that teachers are not sufficiently well prepared to make good use of Bulletin 2D.

Approximately 10.0 per cent of the suggestions made by the respondents expressed concern that a new and sequential course of study should be made available.

Present practices for teaching music. The data collected in this survey indicated that the present plan used by most teachers for the teaching of music in grade one through grade six in Alberta is to have the classroom teacher present the music. Of both total



principals and teachers reporting, approximately two-fifths stated that the music program was being presented by the classroom teacher only. Differences were found to exist between the present plan as reported by principals and teachers in the sample. Principals reported that approximately two-fifths of teachers have the assistance of a music supervisor, but teachers report that only one-sixth have a music supervisor. More teachers than principals report exchange teaching in Division II. Teacher reports range from 11.0 per cent in grade four to 28.0 per cent in grade six, while principal reports range from 8.3 per cent in grade four to 23.3 per cent in grade six. Important differences were reported by urban and rural systems. In cities and towns approximately one-tenth of classroom teachers were responsible for teaching music as compared with approximately two-thirds of teachers in the divisions and counties. The classroom teacher was assisted by a supervisor in over two-thirds of urban schools as compared with one-sixth in rural schools.

Of total teachers reporting, approximately one-third in Division I and one-quarter in Division II stated they taught their own music and used the school broadcasts to supplement the music program. Very few used only school broadcasts and/or T.V. and less than 3.0 per cent had music taught by a music teacher on the staff.

The N.E.A. report reveals that in the United States, as in Alberta, forty per cent of classroom teachers are responsible for the music program. In the United States, a music specialist aids



these teachers and even does the teaching in 18.0 per cent of schools. Since principals in Alberta reported that two-fifths of their teachers had the services of a music supervisor, it would seem then that the teaching situation in Alberta closely parallels that in the United States. However, only one-sixth of the teachers included in this survey indicated that they had the services of a music supervisor. Perhaps teachers are unaware of the fact that they could call upon a supervisor for assistance. There may also be an insufficient number of supervisors so that it may not be possible for a supervisor to visit all the teachers within his jurisdiction.

The fact that more teachers than principals report exchange in music may indicate that principals do not know how widespread exchange is since teachers arrange this matter privately between themselves. That 90.0 per cent of city teachers exchange music classes or have a music staff teacher seems to imply that many teachers do not feel qualified to teach their own music. In rural areas, the lower percentage of exchange, 66.0 per cent, may simply indicate that there are fewer possibilities for exchange.

Few respondents stated that they were satisfied with the present plan for teaching music. Moreover, the findings of this study seem to point out that many teachers will avoid teaching music if at all possible. Such findings may be reviewed as a challenge to the prevailing view among many music education authorities that every classroom teacher can and should be a teacher of music.



Preparation to teach music. In-service training and music workshops. Although much of the elementary music is taught by the classroom teacher, less than one-third reported having one music methods course, and three-fifths did not reply to this question. The above finding was particularly curious in view of the fact that the vast majority of teachers were trained in Alberta where a music methods course was required. In spite of a music methods course, they may have felt unqualified to teach music. Seven per cent of teachers have taken one additional music course, and 1.6 per cent, two courses or more.

According to the teachers reporting, 35.0 per cent were offered in-service training or music workshops during the two years preceding this study; teachers in urban areas (43.0 per cent) were given more opportunity for in-service training than teachers in the rural systems (26.0 per cent). Of all teachers offered this training, approximately 50.0 per cent participated.

Very few superintendents and teachers suggested they would like to have more in-service training and music workshops offered.

The findings of the study indicate that little in-service training is provided, and that classroom teachers in rural areas were less likely to have this opportunity offered them than the teachers in the urban centers.

In-service training and music workshops are much more prevalent in the United States than in Alberta. In the U.S.A. during the two years preceding the N.E.A. report, in large districts 74.5 per



cent of schools offered such training as compared to 36.3 per cent of schools in small districts. The average number of schools offering such programs in both types of districts was fifty-two per cent.

It is to be noted that in Alberta only fifty per cent of those who had the opportunity to participate in music workshops availed themselves of it. This may be the result of a general lack of interest in music on the part of teachers. However, the times at which such training was given may have been inconvenient or teachers may have been too busy to attend.

Facilities, equipment, and budget for music. Principals reported separate rooms for music instruction were available in 63.3 per cent of urban schools, but in only 23.3 per cent of rural schools. Pianos were available in 90.0 per cent of urban and rural systems with many schools having more than one. Autoharps or other chording instruments were reported in only 26.6 per cent of urban schools and 10.0 per cent of rural schools. Of the 512 teachers reporting in this study, less than twenty-five stated they used a chording or recorder type instrument to present the music program. Rhythm instruments were available in 83.3 per cent of urban systems and 46.6 per cent of rural systems but only fifteen teachers used them very often, eighty-two rarely, and seventy-three never used them. Principals reported a good supply of the other music equipment listed on the questionnaire with little difference between urban and rural schools. The fact that such a large number of teachers are not utilizing the chording and



recorder type instruments in the classroom is, perhaps, an indication that they do not feel competent to teach this area of music education.

Teachers reporting in this study indicated that they used a record player and records more often than they used a piano.

As far as facilities and equipment are concerned, the schools in Alberta were just as well provided as those studied in the United States by the N.E.A. In Alberta, however, in spite of the availability of equipment, teachers failed to use a chording or recorder type instrument. Teachers may possibly be too insecure in their knowledge of the autoharp or recorder to teach them. No doubt the inability to play the piano leads teachers to prefer records for teaching purposes.

A large number of principals were unable to provide data about the budget for music. Of the total superintendents reporting 27.3 per cent stated that less than 50¢ per year was spent per pupil; 15.1 per cent, 50-69¢ per pupil per year; 12.1 per cent spent 70-89¢, and 12.2 per cent spent 90-\$1.09 per pupil per year.

Feelings of competence. Few teachers indicated their feelings of competence as excellent in presenting the music program in the five areas listed on the survey; approximately one-fifth felt they were good in the areas of singing, listening and rhythm; and two-fifths felt adequate to teach singing, listening and rhythm. Less than one-quarter stated they were below average or poor.

It is difficult to say to what extent teachers are adequate



even though they do not really feel inadequate. Their lack of use of the recorder, for example, suggests that they may not be as adequate as they say they are. The fact that almost one-fourth of the teachers answered below average or poor raises serious questions about the adequacy of the music education program in many Alberta schools.

Value of music in the school program and in child development.

Over one-half of the respondents rated music as a valuable factor in the school program and in child development, and one-third felt it was very valuable. Few thought music of little value, and none rated it of no value.

In spite of the high rating given to the value of music by respondents, they still devote only two-thirds as much time or less as is recommended by the Alberta Department of Education in Bulletin 2D. It may be questioned whether teachers really do consider music to be as of high value as some other subjects.

Preferred practices for music instruction. The preferred plan for total respondents in the study was to have a staff music teacher present the music program. In Division II 43.0 - 53.0 per cent preferred this plan as compared with 32.0 - 40.0 per cent in Division I. Approximately 30.0 per cent of Division I respondents felt that a good plan would be to have the music taught by the classroom teacher assisted by a supervisor. Superintendents preferred to have music taught by the classroom teacher assisted by a supervisor in Division I,



and by a staff music teacher in Division II. Principals and teachers preferred a staff music teacher for Divisions I and II.

The suggestion made most often by superintendents, principals, and teachers, was to have a staff music teacher present the music program. This apparent dissatisfaction of superintendents, principals, and teachers with the concept of music education provided by every teacher represents a further challenge to present thinking and recommended practice. More teachers with definite musical talent and training are therefore required. Until such teachers become available, it might be advisable to extend the present half course in music methods at the university level to a whole course so that teachers will be more adequately prepared to teach music. The recorder, for example, cannot be mastered in two or three months. Perhaps there could be more in-service training and music workshops than there are at present.

Over 10.0 per cent of the respondents stated they would like to have more supervisors employed. Slightly over 4.0 per cent of the total respondents (including 15.0 per cent of superintendents) suggested more music education preparation for elementary teachers during their teacher education.

Differences in urban and rural schools. This study reveals important differences between the practices in urban and rural schools. With regard to time allotment for music, three-quarters of the urban teachers receive at least sixty minutes per week while only half of



the rural teachers receive this same amount of time. This may be partly explained by the fact that in only one-third of urban schools was time allotment left to the discretion of the teacher. In three-quarters of rural schools, on the other hand, it was left to the teacher's discretion. Therefore, it may be assumed that teachers in urban schools are frequently better qualified than those in rural areas and so devote more time to music. Teachers in rural areas, less well qualified to teach music, have a greater opportunity to slight the teaching of music. More freedom was allowed in rural schools as to the course of study to be followed. In these schools approximately 55.0 per cent of teachers followed a definite course of study as compared with 73.0 per cent of city teachers. An improvised music program may have less definite goals and build skills less systematically although a music specialist's particular program might be superior to a program outlined in a course of study.

In cities and towns only one-tenth of classroom teachers were responsible for teaching music as compared with approximately two-thirds of teachers in divisions and counties. In cities, there are probably greater opportunities to arrange exchanges and more music specialists available so that those who do not feel competent to teach music do not have to teach it. In two-thirds of urban schools, the classroom teacher was assisted by a supervisor as compared with one-sixth in rural schools. In rural schools, music may not be considered to be as important as it is in urban schools. Qualified supervisors may not be available or the music budget may not be



sufficiently large to permit the engaging of such supervisors.

This survey cannot provide definite information on the preparation of teachers to teach music because 78.6 per cent of urban teachers and 37.5 per cent of rural teachers did not answer the questions concerning methods courses. Of the replies received, 21.4 per cent of urban teachers had one or more music methods courses as compared with 60.3 per cent of rural teachers. This may also explain why more rural than urban teachers teach their own music.

In divisions and counties, there is less opportunity for in-service training for teachers (26.0 per cent) than in urban areas (43.0 per cent). In rural areas, it is possible that there are fewer qualified people available to take charge of such programs.

As far as facilities are concerned, there is little difference between urban and rural schools except for rhythm instruments. Rhythm instruments were available in 83.3 per cent of urban schools and 46.6 per cent of rural systems but only fifteen teachers used them often.

More teachers in divisions and counties, namely 44.8 per cent as compared with 30.6 per cent in cities and towns, would prefer a staff music teacher. This would indicate that they are more dissatisfied with the present plan than are teachers in cities. They do not favour the plan whereby a classroom teacher is assisted by a supervisor. Only 16.3 per cent of rural teachers would prefer this plan while 29.0 per cent of urban teachers favour it.

It may be concluded that less time is devoted to music in



rural schools than in urban schools, that more rural classroom teachers teach their own music than do city teachers, and that they favour a greater change in present practices, the introduction of a staff music teacher, than do urban teachers.

### III. RECOMMENDATIONS

This study has shown that the majority of administrators and classroom teachers prefer to have music taught by a staff music teacher, particularly in Division II. Then, why is this practice not being carried out? The answer most commonly given is a financial one, that there is not sufficient money to employ staff music teachers in some school systems. Nevertheless, music is officially recognized by the Alberta Department of Education as a part of the general education program in the elementary schools, therefore, why should there not be money to implement this program? It would seem that music deserves its part of the available funds in accordance with how the program must be organized and administered to be effective. Perhaps another answer to the question is that the present methods of teaching music in some schools have not made its values sufficiently evident to build the idea of music as an important subject in the elementary school curriculum. Another important reason would seem to be the discrepancy between the preferences in the survey and the opinions of the "music experts". A clear-cut policy, endorsed by practitioner and expert alike, might make a difference.



Since the majority of teachers and principals are dissatisfied with the present plan of teaching music, steps will have to be taken to improve the situation. The plan favoured by two-fifths of respondents was to have a staff music teacher. If education authorities feel staff music teachers are desirable and are unable to employ them, then it will be necessary to make the field of music sufficiently attractive to potential staff music teachers and to encourage the training of such teachers through bursaries and special programs at the university level.

At the same time, the long-existing practice requiring every prospective elementary teacher to take a course in music methods as a part of their teacher education program should be carefully re-examined since there is little evidence to indicate that it has improved the quality of music education in Alberta schools. Moreover, it is a practice which is not in accord with staff utilization patterns preferred by teachers and administrators.

Exchange programs could be expanded in rural schools. When engaging teachers, the school board could hire at least one teacher with special talent in and liking for the teaching of music. This teacher could then exchange music classes with the other teachers on the staff, thus employing a system of departmentalization in situations where a staff music teacher is not employed.

More in-service training and music workshops would aid teachers in the presentation of music programs.



Since it is probable that the classroom teacher will continue to be responsible for the teaching of music in the classroom for some time to come, it would be advisable to extend the music methods course at the university level from a half course to a whole course.

There are indications in the present study that some principals and superintendents are not sure what is taking place in the music classrooms. Discrepancies between reported time allotments, amount of supervision, amount of exchange in music and between statements about the course of study being followed would indicate that more supervision of music programs is needed.

A number of disparities between the recommendations of Bulletin 2D and actual practice would suggest an early revision of the Bulletin. The time allotment suggested by Bulletin 2D is not being followed, simple wind instruments are not being used.

Positive steps must be taken to end the rural deprivation in music education. Such measures as bursaries for staff music specialists, more attention to supervision and in-service training in music in rural areas, and specific help in the form of a revised bulletin would seem in order.

Further research. In view of competition for time allotment among various subjects at the elementary level, it would be advisable to undertake studies of other subjects taught at the elementary level. When all subjects have been studied, the findings could perhaps be used in evaluating elementary school programs.



It would be advisable to undertake surveys similar to the one undertaken in Alberta in all the provinces of Canada. Such surveys would aid in solving mutual problems in music education in Canada.

Various experimental programs need to be evaluated in terms of their possible contribution to the improvement of music education in Alberta, for example, the methodologies of Orff and Kodaly.



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## APPENDICES



APPENDIX A

SUPERINTENDENT QUESTIONNAIRE

1. Name of school district \_\_\_\_\_
2. Number of elementary schools in your district \_\_\_\_\_
3. Number of elementary classrooms in your district \_\_\_\_\_
4. Number of elementary students in your district \_\_\_\_\_
5. Approximate number of minutes per week allotted to music instruction in the elementary schools in your district.

Grade 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_ 6 \_\_\_\_\_

6. (a) Is a music supervisor employed in your district to give assistance to the teachers of music in the schools?

Yes \_\_\_\_\_ No \_\_\_\_\_

- (b) Is a \*music teacher employed in your district to teach music to a number of schools in the district?

Yes \_\_\_\_\_ No \_\_\_\_\_

- (c) Describe any special appointments made to improve music instruction.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

7. How would you prefer to have music taught in your district? Check ONE plan for each grade.

<u>Grade</u>	<u>Classroom teacher only</u>	<u>*Exchange member of staff</u>	<u>Staff music teacher</u>	<u>Classroom teacher assisted by supervisor</u>
1	____	____	____	____
2	____	____	____	____
3	____	____	____	____
4	____	____	____	____
5	____	____	____	____
6	____	____	____	____



8. Is a music curriculum guide being used in the elementary schools in your district?

Yes        No       

If Yes, check ONE of the following:

(a) The curriculum guide as recommended by the Department of Education in September, 1961       

(b) A locally prepared curriculum guide       

(c) A curriculum as outlined in one of the authorized series       

9. (a) How do you rate music as a factor in the school program?

Very valuable        Valuable        Of little value       

Of no value        Undecided       

(b) How do you rate music as a factor in child development?

Very valuable        Valuable        Of little value       

Of no value        Undecided       

10. Approximately how much of your budget in 1962-1963 was spent on elementary music supplies and equipment in your district?

\$                 

11. Have you any suggestions as to how the music program might be improved in your school?

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\*Music teacher - music teacher refers to a teacher who has had professional training in music and in music education and who teaches music to more than one class.

\*Exchange member of staff - situations where teachers exchange the teaching of music education with another member of staff who feels proficient in this area.



## APPENDIX B

### PRINCIPAL QUESTIONNAIRE

1. Name of school \_\_\_\_\_
2. Number of elementary classrooms in school \_\_\_\_\_
3. Elementary school enrollment as of September, 1963 \_\_\_\_\_
4. Grades taught in the school \_\_\_\_\_
5. Number of teachers employed to teach the elementary grades in school \_\_\_\_\_
6. Approximate number of minutes per week allotted to music in each grade in your school. If time allotted is left to teacher's discretion, write "T" in appropriate blanks.  
Grade 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_ 6 \_\_\_\_\_
7. (a) Has there been any change in the amount of time allotted for music in this school within the last five years?  
More time now \_\_\_\_ Less time now \_\_\_\_ About the same \_\_\_\_  
(b) What caused the time change? Indicate \_\_\_\_\_  
\_\_\_\_\_
8. Is a music supervisor employed by your district to assist the classroom teachers through workshops and in-service training, etc.?  
Yes \_\_\_\_ No \_\_\_\_

9. (a) Is a \*music teacher employed by your school?

Yes \_\_\_\_ No \_\_\_\_

- (b) Have you the services of a visiting music teacher?

Yes \_\_\_\_ No \_\_\_\_

\*Music teacher - music teacher refers to a teacher who has had professional training in music and in music education and who teaches music to more than one class.



10. Who teaches music to the pupils in each grade? Check ONE plan for each grade.

<u>Grade</u>	<u>Classroom teacher only</u>	<u>*Exchange member of staff</u>	<u>Staff music teacher</u>	<u>Classroom teacher assisted by supervisor</u>
1	—	—	—	—
2	—	—	—	—
3	—	—	—	—
4	—	—	—	—
5	—	—	—	—
6	—	—	—	—

11. How would you prefer that music be taught in your school? Check ONE plan for each grade.

<u>Grade</u>	<u>Classroom teacher only</u>	<u>*Exchange member of staff</u>	<u>Staff music teacher</u>	<u>Classroom teacher assisted by supervisor</u>
1	—	—	—	—
2	—	—	—	—
3	—	—	—	—
4	—	—	—	—
5	—	—	—	—
6	—	—	—	—

12. Does your school have the following special facilities and equipment for music instruction?

	<u>If Yes,</u>	<u>Yes</u>	<u>No</u>	<u>how many?</u>
Piano .....	—	—	—	—
Autoharp or other chording instrument ...	—	—	—	—
Tonettes-flutophones-recorders .....	—	—	—	—
Rhythm instruments .....	—	—	—	—
Record player .....	—	—	—	—
Listening records .....	—	—	—	—
Records from the authorized series .....	—	—	—	—
Records of other song materials .....	—	—	—	—



	<u>If Yes,</u>	<u>Yes</u>	<u>No</u>	<u>how many?</u>
Radio .....		—	—	—
Separate room for music instruction .....		—	—	—
Staff liners or lined blackboard .....		—	—	—
Complete series of authorized graded music texts		—	—	—
Teacher guide books for authorized texts .....		—	—	—
Books in school library pertaining to music ....		—	—	—
Tape recorder .....		—	—	—
Other .....		—	—	—

13. (a) What was the 1962-63 allowance for the purchase of music equipment?

\$ \_\_\_\_\_

- (b) Do you receive an annual allowance for the maintenance and repair of music equipment?

Yes \_\_\_\_ No \_\_\_\_

If Yes, approximately how much was spent in 1962-63? \$ \_\_\_\_\_

14. (a) How do you rate music as a factor in the school program?

Very valuable \_\_\_\_ Valuable \_\_\_\_ Of little value \_\_\_\_

Of no value \_\_\_\_ Undecided \_\_\_\_

- (b) How do you rate music as a factor in child development?

Very valuable \_\_\_\_ Valuable \_\_\_\_ Of little value \_\_\_\_

Of no value \_\_\_\_ Undecided \_\_\_\_

15. Have you any suggestions as to how the music program might be improved in your school?
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\*Exchange member of staff - situations where teachers exchange the teaching of music education with another member of staff who feels proficient in this area.



APPENDIX C

TEACHER QUESTIONNAIRE

1. Name of school \_\_\_\_\_
2. Grade(s) taught \_\_\_\_\_
3. Number of pupils in class \_\_\_\_\_
4. Number of years of teaching experience \_\_\_\_\_
5. (a) List the music methods courses taken as part of your teacher training \_\_\_\_\_  
(b) List the other music courses you have had \_\_\_\_\_  
(c) Do you play any instrument? Yes \_\_\_\_\_ No \_\_\_\_\_  
(d) How many years of private music study have you had? \_\_\_\_\_  
Please specify \_\_\_\_\_  
(e) Are you self-taught on any musical instrument? Yes \_\_\_\_\_ No \_\_\_\_\_
6. Number of classrooms, including your own, to which you teach music \_\_\_\_\_
7. (a) Have you had an opportunity within the past two years to participate in workshops or in-service training in music?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
(b) If so, did you participate? Yes \_\_\_\_\_ No \_\_\_\_\_
8. Approximately how many minutes per week are allotted specifically for the teaching of music to your class? \_\_\_\_\_
9. Check the plan which best describes the way in which music is taught to your class.
  - (a) Teach all music to my own class \_\_\_\_\_
  - (b) Teach music to my own class and use school broadcasts \_\_\_\_\_



- (c) Music taught only by school broadcasts and/or T.V. \_\_\_\_\_
- (d) Teach music to my own class with the help of a music supervisor \_\_\_\_\_
- (e) Music is being taught to my class by \*exchange staff member \_\_\_\_\_
- (f) Music is being taught to my class by a \*music teacher who is a member of the school staff \_\_\_\_\_
- (g) Music is being taught to my class by a visiting music teacher who is employed by the school district \_\_\_\_\_
- (h) Other \_\_\_\_\_
10. Check the plan which you prefer to have music taught to your class.
- (a) Classroom teacher only \_\_\_\_\_
- (b) By another staff member \_\_\_\_\_
- (c) By staff music teacher \_\_\_\_\_
- (d) Classroom teacher assisted by supervisor \_\_\_\_\_
11. Is a music curriculum guide being used in the teaching of music to your class?

Yes \_\_\_\_ No \_\_\_\_

If Yes, check ONE of the following:

- (a) The curriculum guide as recommended by the Department of Education in September, 1961 \_\_\_\_\_
- (b) A locally prepared curriculum guide \_\_\_\_\_
- (c) A curriculum as outlined in one of the authorized series \_\_\_\_\_
- (d) A curriculum selected according to the interests of the class \_\_\_\_\_
- (e) Other \_\_\_\_\_



12. Check the term below which best describes your feelings of competence in teaching music at your grade level.

	Excellent	Good	Adequate	Below average	Poor
Singing					
Listening					
Instrumental					
Rhythm					
Notation					

13. What of the following equipment has been used this year in presenting the music program?

	Supplied by School	Supplied Personally	Very Often	Often	Rarely	Never
Piano .....						
Autoharp or other chording instrument ...						
Tonettes-flutophones-recorders .....						
Rhythm instruments .....						
Record player .....						
Listening records .....						
Records from the authorized series .....						
Records of other song materials .....						
Radio .....						
Separate room for music instruction .....						
Staff liners or lined blackboard .....						
Authorized music texts .....						
Guide book for authorized texts .....						
Tape recorder .....						
Other .....						

14. (a) How do you rate music as a factor in the school program?

Very valuable \_\_\_\_ Valuable \_\_\_\_ Of little value \_\_\_\_

Of no value \_\_\_\_ Undecided \_\_\_\_

- (b) How do you rate music as a factor in child development?

Very valuable \_\_\_\_ Valuable \_\_\_\_ Of little value \_\_\_\_

Of no value \_\_\_\_ Undecided \_\_\_\_



15. Have you any suggestions as to how the music program might be improved in your school?

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\*Exchange member of staff - situations where teachers exchange the teaching of music education with another member of staff who feels proficient in this area.

\*Music teacher - music teacher refers to a teacher who has had professional training in music and in music education and who teaches music to more than one class.



## APPENDIX D

Dept. of Elementary Education,  
University of Alberta,  
Edmonton, Alberta.

Dear Principal:

The enclosed questionnaires are being used as fulfilling partially the requirements for the Master's degree in the Department of Elementary Education at the University of Alberta. My thesis is to be a study of the present organizational plans for the teaching of music education in the elementary classrooms of Alberta, and to determine the type of organization preferred by elementary teachers and administrators. With this in mind, I approach you and your staff and ask your assistance in providing some of the required data for this study. I have contacted Dr. J.C. Byrne, Chief Superintendent of Schools, and the Superintendent in your area regarding the survey I propose to conduct in your school.

Enclosed please find two questionnaires - each one requiring not more than 5 minutes to complete. I would appreciate it if (a) you would distribute a teacher questionnaire and envelope to each elementary classroom teacher - envelopes are being provided in order to receive anonymous replies from teachers; (b) complete the principal questionnaire; and (c) collect and return the completed questionnaires.

My thesis, when completed, will be a survey of music education in the elementary classrooms of Alberta - the identity of particular schools will not be revealed, and information from individual administrators and teachers will be confidential.

I am enclosing an addressed, stamped envelope for your convenience in returning the questionnaires. I would appreciate having the questionnaires completed and returned by the end of May.

Your cooperation in making this study possible will be deeply appreciated.

Yours truly,

H. Doreen Coultas.













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